New Haven Tele Vision

MAY 15-21, 1952

BY DALLAS W. SMYTHE

Monitoring Study Number 5

NEW HAVEN TELEVISION

MAY 15 -- 21, 1952

by

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NATIONAL
ASSOCIATION
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Preface

This study of New Haven, Connecticut, television programming during the period May 15 to May 21, 1952, is Study #5 in the television monitoring studies being made by the National Association of Educational Broadcasters. The NAEB is making these studies because of its interest in serving the entire broadcasting industry, the Federal Communications Commission, and the public by increasing the knowledge of current television programming.

Study #1 by the NAEB was made in New York City January 4-10, 1951. Study #2 by the NAEB was made in Los Angeles May 23-29, 1951. Study #3 by the NAEB was made in Chicago July 30 to August 5, 1951. Study #4 by the NAEB was made in Chicago January 4-10, 1952.

The New Haven monitoring study, together with the previous Los Angeles, Chicago and New York studies, should be useful in identifying trends in television broadcasting and should provide a basis for more intelligent planning by commercial and educational broadcasters alike. It will be noted that the New Haven study is the first such study conducted in a community possessed of only one television station. Its results which may be compared with those from the multi-station communities reveal something of the nature of television programming in communities where rivalry between stations is absent.

The committee of the National Association of Educational Broadcasters which is supervising the monitoring studies has been fortunate in securing the services of Professor Dallas W. Smythe, Research Professor of the Institute of Communications Research and Professor of Economics of the University of Illinois. Mr. Smythe has the responsibility for the research policies practiced in this New Haven study and for this report on study results.

The Committee believes that only through the intensive research work of such competent specialists as have made this study can the industry secure the necessary facts for an identification of the answers to such questions as: Has the pattern of American television programming already been molded? What is this pattern? What are the changes in American television programming? How does the American television programming relate to and reflect the needs of the community?

It is often said that television is a window on the world. The purpose of these studies is to show the shape of the world that is there revealed.

The NAEB Monitoring Studies Committee
George E. Probst, Chairman
Richard Hull
Harold McCarty
Seymour Siegel
Parker Wheatley

AUTHOR'S PREFACE

This is a report on TV programs; it is not a study of the effects of television. No implications as to the effects of the programs analyzed are intended.

The analysis was conducted on a policy of adhering to manifest program content. The categories employed and the inferences drawn from the data are inherent in the programs themselves. Conclusions and interpretative hypotheses are few in number and when they are offered they grow out of the data.

Grateful acknowledgement is made for the generous assistance provided from various sources. Mr. Everett C. Parker was extremely helpful. Mr. F. Earl Barcus and Mr. M. Fred Christiansen, research assistants, conducted the tabulations for me and helped draft the report. Miss Betty Siegal typed the report. The Zenith Radio Corporation generously loaned and installed the TV sets used in the study; once again our technical needs were met perfectly through arrangements made by Mr. Ted Leitzell.

Dallas W. Smythe

Urbana, Illinois
March, 1953.

Chapter I

Summary

This is a report on the analysis of all the television programs broadcast over station WNHC-TV, New Haven, Connecticut, in the week of May 15-21, 1952. In it there were employed the same concepts and methods used in the analysis of all TV programs broadcast from all New York stations in the week of January 4-10,1952. 1/ The present study examines the TV program structure of New Haven as an example of TV programs in a single-station community. It also systematically compares New Haven's programs with those broadcast in New York in 1952.

Total Program Time in New Haven Exceeded that of any New York Station.

In the week studied in 1952, the New Haven station broadcast 117 hours and 12 minutes. This was 31 percent more program time than was provided by the average of the New York stations and 7 percent more than the total program time of WCBS-TV -- the New York station with longest hours in 1952.

The longer hours of programming in New Haven followed mostly from earlier sign-on in mornings. Almost two out of every three of the extra hours in New Haven were in the domestic-hours (those from sign-on to 5 p.m. Monday through Friday). The children-hours (from sign-on to 7 p.m. Saturday and Sunday, and from 5 to 7 weekdays) in New Haven accounted for about one-fifth the additional hours.

Entertainment-type Programs Dominated TV Programs With Three-fourths of Total Time in Both New Haven and New York.

Entertainment-type programs were 73 percent of New Haven TV program time, and 74 percent of New York's.

1/ See Smythe, Dallas W., New York Television, Jan. 4-10, 1951, 1952, Urbana, National Association of Educational Broadcasters, January, 1953.

Information-type programs on New Haven's station were 21 percent of total time, or slightly more than the 19 percent in New York. Correspondingly, the orientation-type programs in New Haven were 6 percent as compared with 7 percent in New York.

Among the entertainment-type programs, drama programs stood as the largest group in New Haven as in New York. However, one of the distinguishing features of New Haven's TV fare was the fact that the total of Drama there amounted to 28.5 percent, as compared with 42 percent in New York. Both the drama for the general audience and that for the child audience were less common in New Haven than in New York. While drama was one-third less prominent in New Haven than in New York, Variety programs as a group were almost twice as abundant (19 percent as against 11 percent). Sports events programs were also markedly more common in New Haven (11 as against 7 percent). The same was true of Quiz, Stunts, and Contest programs which were half again as common in New Haven as in New York (10 percent as against 7 percent). Music programs were about the same in both cities -- 4 percent.

Crime Drama Stood First in New Haven Drama, but Western Drama was Less Than Domestic, Romance and Comedy Drama.

Crime Drama stood first among the sub-classes of New Haven TV Drama, but it amounted to 9 percent, or little more than half the emphasis given to it in New York. Domestic Drama bulked second in size in New Haven, with 5 percent (as against 4 percent in New York). Romance Drama, with 4 percent in both cities, stood third in New Haven. Comedy Drama, also with 4 percent in both cities was fourth in New Haven.

Western Drama, which was in second place, quantitatively in New York, received only 3.6 percent of New Haven's TV air time, or only enough to put it in fifth place among sub-classes of drama. The difference here lay largely in the fact that Westerns for the general audience were almost entirely lacking from New Haven's schedule while in New York such programs accounted for 4 percent of total time. Of the remaining classes of drama, Action Drama was less commonly, but Musical Drama was more often found on

New Haven than on New York TV. Classics Drama was less than 1 percent in both cities.

New Haven's smaller proportion of Drama aimed at the children included no Fairy Tales (in New York they amounted to 0.1 percent), nor any Classics Drama (of these New York also had none).

The Greater Emphasis on Variety and Quiz Programs in New Haven was on Programs For the General Audience.

The larger proportion which Variety programs bore to total program time in New Haven than in New York is traceable to the fact that Variety for the general audience amounted to 15 percent of total program time in the former city, and to only 6 percent in the latter. Otherwise there was little difference between the proportions of the other sub-classes of Variety as between the cities. Similarly, all of New Haven's 10 percent of program time given to Quiz, Stunts, and Contests programs were in programs for the general audience.

Popular Music Dominates Music; No Serious Music on New Haven TV

Popular Music predominated in New Haven's musical TV programs. There was no Serious Music on WNHC-TV's programs, while in New York it amounted to half of one percent of total program time. One found, however, 0.7 percent of Light Music in New Haven whereas there was none of it in New York.

Larger Proportion of Information-type Programming in New Haven Due to Greater Emphasis on Special News Events and Features.

The fact that New Haven's TV showed a larger proportion of total time devoted to Information-type programming than in New York is attributable to the much greater emphasis on Special News Events and Features in New Haven. This one class accounted for almost 9 percent of total program time in New Haven as compared with 0.2 percent in New York. In every other class of information-type programming, including

News Reports, New Haven provided smaller proportions of its TV program time than did New York.

The composition of some of the other information-type programs in New Haven was as follows. There were no Science information programs in New Haven, but there were 0.2 percent of total time in such programs in New Travel Information programs (about other peoples and lands) had one-third the program emphasis in New Haven that they had in New York. In both cases the totals were small: 0.3 per-percent in New Haven, and 0.9 percent in New York. Children's Information programs in New Haven were a little more than half the proportion such programs bore to total time in New York (0.5 as against 0.9 percent). Weather programs were 0.4 percent in both cities.

Domestic Information programs in New Haven were 4 percent as compared with 8 percent in New York. Shopping and Merchandise programs amounted to 2 percent as did Cooking programs in New Haven. These two sub-classes accounted for 4 percent in New Haven and 6 percent in New York. Arts, Crafts and Hobbies programs were entirely lacking in New Haven (amounting to 1 percent in New York). Personal Care programs had a little more than half the proportion in New Haven than they had in New York.

New Haven's Orientation-type Programs Features Public Institutional Programs; New York's, Public Issues.

Orientation-type programs in New Haven were proportionately one-third less abundant than in New York. And more than half of what was presented in New Haven was in a single program class -- Public Institutional programs. Second largest in New Haven was the Public Issues class which had been the largest in the group in New York. Religion programs were about the same proportion in both cities. Personal Relations programs were virtually non-existent in New Haven while they provided 1 percent in New York. And there were no Public Events programs and no Pre-School Entertainment programs in New Haven, whereas these programs in New York provided 1.4 percent and 0.1 percent of total program time.

New Haven Had No Programs Identified With Educational Institutions; in New York There Was an Average of Two Per Station.

In the week studied there were no programs broadcast over WNHC-TV which were identified with an educational institution. This is in contrast to the fact that in the week studied in New York there were 13 such programs, or an average of two per station.

Comparisons may be made with the distribution of program time observed in the analyses of Los Angeles and Chicago as well as New York by referring to Appendix A.

Entertainment-type Programs Most Abundant in the Adult-hours, Information-type Programs in the Domestic-hours, and Orientation-type Programs in the Children-hours in New Haven.

A roughly similar distribution of emphasis on the three types of program classes was found in both New Haven and New York. Entertainment-type programs were found to be a higher proportion of total program time in the adult-hours than in any other time segment. Information-type programs were a higher proportion of total time in the domestic-hours than in any other time segment. And orientation-type programs were at their highest proportion in the children-hours. There were significant differences in the degree of these concentrations, however. Thus, in the adult-hours, New Haven had an even greater emphasis on entertainment-type programs than did New York (89 as against 83 percent). This greater emphasis on entertainment in those hours in New Haven was mostly at the expense of orientation-type programs though information-type programs were also proportionately fewer. In the domestic-hours, entertainment-type programs provided almost two-thirds of total program time in both cities, but with New Haven slightly below New York. Information-type programs provided 33 percent of New Haven domestic-hour time, and orientation-type programs 6 percent. In New York information-type programs were slightly less important in those hours and orientation-type programs slightly more important. Entertainment-type programs were more than three-fourths (78 percent) of children-hour programming in New Haven -- a figure slightly above the 76 percent in New York. Informa-

tion-type programs constituted 14 percent of these hours in both cities, and New Haven's proportion of the time devoted to orientation-type programs (8 percent) was slightly below that in New York (10 percent). In the fourth and last time segment -- the late-hours -- entertainment-type programs New Haven were appreciably less important than in New York (77 percent as against 83 percent). In compensation for this, information-type programs were slightly higher (16 percent as against 14 percent) and orientation-type programs were twice the proportion of New York (7 as against 3 percent).

Drama Programs in New Haven Hold Their Own With New York in Adult-hours; in Other Segments, New Haven's Smaller Drama Share is Compensated For with Variety, Sports and Quiz Programs.

While Drama programs were less significant in the overall picture of New Haven TV programming, this was definitely not the case for the adult-hours. In them, in New Haven as well as in New York, Drama provided 42 percent of the programming. Variety programs constituted two and a half times the share of total program time in New Haven that they did in New York, and amounted to 26 percent. In third place were Quiz, Stunts, and Contest programs (with 10 percent in New Haven) which were one-fourth again more numerous than in New York.

Drama programs fell appreciably behind the New York share in total programming in the domestic-hours where they amounted to 18 percent in New Haven (and 25 percent in New York). In those hours, Variety programs were about the same proportion in both cities (16 percent) and stood in second place. New Haven's penchant for Quiz, Stunts, and Contest programs was apparent in the fact that they provided 16 percent of total domestic-hour time, or one-third more again than in New York.

In the children-hours, Drama programs occupied first place in New Haven but as such they oonstituted less than half the share of such programs in New York (25 as against 56 percent). Compensation for the relative neglect of drama in the children-hours in New Haven was found in the fact that there was more Variety than in New York (22 as against 10 percent), more Sports (20 as against 4 percent), more Music (6 as against 2 percent), and more Quiz, Stunts, and

Contest (5 percent as against 2 percent).

Late-hour programs in New Haven also bore less Drama than in New York -- about one-third less (20 as against 74 percent). This was compensated for with more Sports (14 as against 6 percent), more Variety (9 as against 1 percent), and more Personalities (4 as against 1 percent).

There were no Fine Arts programs and no Dance programs in any of the time segments.

Despite Differences Between New Haven TV and the Average of all New York TV Programs, New Haven Program Proportions Did Not Significantly Exceed Those of Individual New York Stations.

Comparison of New Haven's TV programming with that of New York, to be realistic, should recognize the fact that a single station cannot program itself in as many different ways as can seven stations in the same community. The position of WNHC-TV in relation to the extremes of program policy found on all New York stations is therefore presented. Overall, it is observed that New Haven's shares of program time given to entertainment-type, information-type, and orientation-type material fall about midway between the proportions of time given to such program groups by the New York stations with the most and the least of each.

In framing its program policy, the New Haven station minimized the share of attention given to the two specialized audience segments: domestic interests, and children. In both cases the proportions of New Haven program time were only half as large as the median stations' in New York.

In spite of the fact that New Haven's Drama portion was one-third less than that of the average of the New York stations, its proportion (28 percent) was only slightly less than that of the New York station which carried the least drama (WABD, 29 percent). Conversely, the Variety element in the New Haven TV program fare (with 19 percent) which far exceeded the New York average was only two-thirds the proportion of Variety broadcast by the New York station which emphasized it most (WNBT, 27 percent). Similarly while New Haven broadcast more Sports and Quiz, Stunts, and Contests than the average of New York stations, there

were New York stations which broadcast more of these program classes than New Haven.

Violent Acts and Threats Found One-Third Less of Time in New Haven Than New York; Highest Rate in Children's Western Drama.

A total of 271 acts and threats of violence was observed in New Haven TV in the week studied. This total reflects a study of 75 percent of total program time, or all program classes except News, Sports, Weather, Public Issues and Public Events. When expressed in terms of frequency, this amounted to 3.8 acts or threats per hour of programming, which was one-third lower than the 5.8 acts or threats per hour found in New York programming.

In both cities the great bulk of the violent acts and threats (96 percent) was found in entertainment-type programs. Drama accounted for 88 percent of all New York TV acts and threats of violence, while in New Haven it accounted only for 77 percent. Conversely, Variety programs contributed 17 percent of New Haven's violent acts and threats, but only 6 percent of New York's. Less of New Haven's violence was found in information-type programs (1 percent) than of New York's (2.3 percent). But more of New Haven's violence was observed in orientation-type programs (3 percent) than of New York's (2 percent).

The highest rate of violent acts and threats in New Haven was found in Western Drama (Children), with 17.6 acts and threats per hour. In New York the highest incidence was in Comedy Drama (Children), with 27.2 acts and threats per hour. The rate at which violent acts and threats appeared in Variety programs was not significantly different as between New Haven and New York; therefore it is clear that the larger amount of violence in New Haven's Variety programs was simply the result of there being so much more of that class of program broadcast in that city.

New Haven's Violence Less Often in Funny Context Than New York's, Especially in Children's Programs.

New Haven's violent acts and threats were not presented

in a manifestly humorous context in 80 percent of the cases. This means that violence on New Haven TV was somewhat less funny than in New York where the comparable figure was 75 percent. A humorous context was provided for 22 percent of the violent acts and threats in entertainment-type programs in New Haven, and all of the humorous violence was in this group of programs. In New York 26 percent of the violence in entertainment-type programs was humorous in context.

Drama programs were only one-third as likely to have their violent acts and threats in a humorous context in New Haven as were those in New York (7 as against 20 percent). The difference lay mostly in Drama for the child audience which was presented in non-humorous context 99 times out of 100 in New Haven but only 67 times out of 100 in New York. In the case of Variety programs too, the violence in those aimed at children in New Haven was less often placed in a humorous context than in New York (85 as against 89 percent). Even in the Variety programs for the general audience the violence was funny less of the time in New Haven than in New York (91 as against 94 percent).

Violence More Often in a "Law and Order" Context in New Haven, Especially in Children's Programs.

In New Haven slightly over one-fifth of the acts and threats were ostensibly lawful as compared to only one-sixth in New York. This was a difference [which was] especially notable in Children's Entertainment-type programs. Violence in Children's Drama programs in New Haven was 26 percent and in Children's Variety programs 100 percent "lawful" as compared with 16 and 9 percent respectively in New York.

As Measured by Saturation with Violence New Haven Programs Barely Half as Affected by Violence as in New York.

New Haven's TV programs were less saturated with violence than those in New York, when one measured them according to plot, atmosphere, and the concentration of acts or violence in the individual programs. Only 32 percent of the program time was to some extent affected with violence in New Haven as compared with 59 percent in New York. The

intensity of saturation as well as the extent of it was less in New Haven than in New York. The predominantly violent time in New Haven was 14 percent of the total, or less than half the proportion in New York (of 30 percent). As far as program classes was concerned, the source of the difference lay in the fact that New Haven's Drama for the general audience was substantially less affected with violence than was New York's (72 as against 91 percent). On the other hand, New Haven's Drama aimed at children was slightly more saturated with violence than was that of New York (100 percent as against 97 percent).

Man is His Own Worst Enemy on TV in New Haven, and More Often With Guns Than in New York.

Nine times out of ten violent acts and threats were committed by human agents in both New Haven and New York. One distinguishing characteristic of New Haven's TV, however, was the fact that weapons and technology were more often the means used in acts of violence than in New York. More than half of the acts of violence in New Haven were committed with the aid of weapons as compared with less than two-fifths of those in New York. The most common weapon used to commit violence in New Haven was the gun -- which had ranked second in New York, behind the hand and the foot. Guns were the means in 34 percent of the acts of violence in New Haven, 22 percent in New York. The hand or the foot were the means used in 32 percent of the acts in New York, 13 percent in New Haven.

The most common agent of non-human violent acts in both areas was the accident. Falls, and falling objects were the most common means in New York and New Haven, respectively.

Words were the means used in violent threats half the time in New Haven, with guns being used one-fifth of the time. In New York the gun was the means of conveying the TV threat one-third of the time, with verbal threats coming second with 28 percent.

Violent Acts and Threats Were Twice as Frequent in the Children-hours as in Other Hours in both New Haven and New York.

In New Haven, while the absolute frequency of violent acts and threats was lower than in New York, the children-hours contained almost twice the rate of violent acts that was found in other hours in the week. The same relative weighting of violence in the children-hours was observed in New York. It was also noted that in both cities the rate of children-hour violence was about twice as high in the case of drama aimed at children as in the case of drama aimed at the general audience during the children-hours. As between the sub-classes of Drama, the largest concentration of children-hour violent acts and threats was in Western Drama (Children) where the frequency rate was 17.6 per hour. The next largest concentration of violent acts and threats in the children-hours was in Crime Drama aimed at the general audience, where the frequency rate was 17.3 per hour. In New York the highest frequency rates among the sub-classes of Drama in the children-hours were in Comedy Drama (Children) and Action Drama (Children) where the rates were 27.2 and 25.3 per hour respectively.

New Haven's TV Violence Close to that of the New York Stations with Least Violence.

In terms of absolute numbers of violent acts and threats for the full week, New Haven's TV station presented fewer than did six of the seven New York stations. When expressed as a frequency rate, the acts and threats in New Haven TV for the full week were almost identical with the frequency rate on the New York stations with the lowest showing on this score (WNBT and WCBS-TV). In the children-hours, the New Haven frequency rate was slightly lower than that of the New York station with the lowest rate (WNBT).

New Haven TV More Often "Live," Less Often Locally Produced than New York's.

Very little (8 percent) of New Haven's TV programs are produced with live talent in New Haven. In contrast, almost half of the TV programs broadcast in New York were local live. New Haven draws heavily on New York networks for its

live programs. Thus the non-local live portion of New Haven's program fare was 55 percent of the total. As a result of the availability of this non-local but live network material, the total of live programming (both local and non-local) was a larger part of all program time than for all New York stations. Conversely, less of New Haven's TV programs were recorded than was true of the average in New York. As between types of programs, the largest proportion of live programs in New Haven was found in information-type programs (80 percent), with entertainment-type programs in second place (with 61 percent) and orientation-type programs last (with 33 percent). In New York 82 percent of the information-, 73 percent of the orientation- and 47 percent of the entertainment-type programs were live.

More Live (Largely Non-Local) Drama, Music, and Sports on New Haven's TV, But Less Live Variety, Quiz, and Personality Programs Than in New York.

New Haven's TV offered more of its Drama programs in live form than did New York (one-fourth as against one-eighth). The same was true of Music (89 as against 84 percent), and of Sports programs (92 as against 90 percent). In each case, most or all of the New Haven live program material was not of local origin.

A larger proportion of program material was recorded when broadcast from New Haven's station than in New York in the cases of Variety programs (26 percent as against less than 1 percent in New York). Quiz, Stunts, and Contests (16 percent as against 2 percent) and Personalities programs (40 percent as against 11 percent).

Less Live Information-Type Programming in New Haven Than in New York TV.

Among the information-type program classes, (other than News, Reports, and Weather which were not analyzed) New Haven's TV fare was most often produced live in the case of Special News Events and Features where it was entirely live, non-local. Domestic information programs were mostly live, and 76 percent were locally originated. Only 19 percent

of Information (General) was live, and all of the Children's Information programs were recorded. New York's information-type programs were chiefly local live except for Information (General).

Orientation-type Programming More Often Recorded in New Haven Than in New York.

In three of the four orientation-type program classes broadcast by WNHC-TV, there was substantially less live programming than in New York. And in all of them there was much less local live programming.

Total Advertising Amounted to One-Fourth of Time on Air in New Haven;in New York, 18 Percent.

All advertising on the New Haven TV station was 77 percent greater in volume than on the average station in New York and 20 percent greater than on the New York station (WNBT) which carried the most. The New Haven station devoted 24 percent of its time on the air to advertising or a proportion one-third again larger than the 18 percent which all New York advertising was of all program time in that city.

Primary Advertising Substantially More Abundant in New Haven than in New York.

Primary advertising (that which interrupts the flow of program material) on the New Haven station amounted to 13 percent of total air time, as compared to 8 percent in New York. The actual number of such advertisements in New Haven was 1,236 in the week studied occupying 15 hours and 18 minutes. This was almost three times the number of advertisements and more than twice the amount of time devoted to primary advertising by the average of the New York stations. It was also almost twice the number and half again the amount of time given to primary advertising by WNBT -- the New York station with the largest amount.

Heaviest Saturation of Primary Advertising in New Haven Adult-hours. In This and Second Largest Concentration Area (Children-hours), New Haven Twice as Heavily Saturated as New York.

Primary advertising was a greater part of total program time in the adult-hours than in any other in New Haven, and in those hours its proportion was twice as high as in New York (8 percent). The children-hours had the second largest saturation (with 14 percent) -- and in them its saturation rate was twice that of New York. The domestic-hours which had the highest saturation in New York (9 percent) had a higher proportion of primary advertising in New Haven (11 percent), but even so this segment was the third most saturated in New Haven. In the late-hours, one minute in ten was devoted to such advertising in New Haven, as compared to 6 percent in New York.

Secondary Advertising in New Haven Took Slightly More Time Than for the Average in New York.

Secondary advertising (that kind which either accompanies program material or constitutes program material) was only slightly larger in New Haven than the average for New York (11 percent of program time as against 10 percent). As compared with the 11 percent of total time in secondary advertising in New Haven, the New York station with the most (WNBT) had 13 percent and that with the least (WATV) had 4 percent.

Secondary Advertising Saturated New Haven's Adult-hours Most; in New York, Domestic-hours.

In New Haven TV, secondary advertising was most prominent in the adult-hours (where it was 13.5 percent of total time) and saturated the domestic-hours to almost the same degree (13.3 percent). The late-hours and the children-hours had relatively small saturation (8 and 6 percent respectively). In New York the heaviest saturation (19 percent) was in the domestic-hours; in each of the other segments, New York TV had less than New Haven, in proportion to total time. The heaviest concentrations of secondary advertising in New

Haven TV programs were in the Quiz, Stunts, and Contest program class, with Sports and Variety programs ranking in that order.

Public Agency Announcements More Numerous With Larger Share of Total Time Than in New York.

Public agency announcements were more numerous in New Haven's TV programs than in New York's. This was true in terms of the total number of announcements which in New Haven was more than twice the number carried by the New York station with the most. It was also true in terms of percentages of total program time devoted to public agency announcements. In New Haven they took 1.3 percent of the time; in New York, 0.9 percent.

Chapter II

A Long Shot View of New Haven TV

The best way to approach the analysis of TV programs is to look first at the shape of the whole, from a distant perspective. This chapter presents an overall view of the programs telecast by station WNHC-TV, New Haven.

How Much TV Programming Was Available to New Haven Viewers?

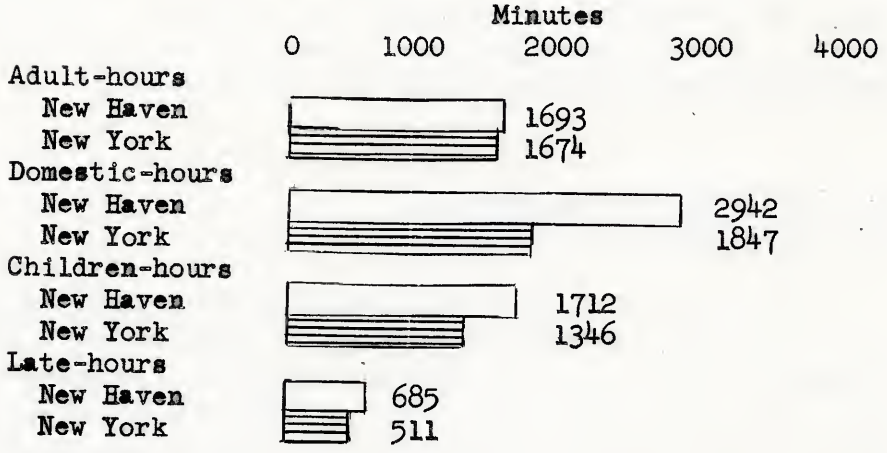
A total of 117 hours, 12 minutes of TV programming was broadcast by WNHC-TV, during the week studied. This was greater than the total program time offered by any individual New York television station in 1952. WCBS-TV, which led the seven New York stations in total time, televised for 110 hours in the week studied in 1952. The average time on the air for New York was 89 hours, 38 minutes per station per week.

The New Haven station was on the air for 17 hours, 34 minutes on the average weekday. This was 33 percent more time than the New York average (13 hours and 8 minutes). On Saturday the New Haven viewer was given 31 percent more time than was carried by the average New York station (907 as against 691 minutes). On Sunday the New Haven viewers were given an additional 14 percent of TV programming beyond the average in New York (867 as against 749 minutes).

As is shown in Figure 1, the average New York station and WNHC-TV were approximately equal in adult-hour programming, with WNHC-TV on the air a total of 1,693 minutes compared to 1,674 minutes average for New York. (Adult-hour programming is taken to be 7 to 11 p.m., seven days per week). In the domestic-hours, WNHC-TV had 37 percent more programming than the average New York station, a total of 2,942 minutes, compared to 1,847 minutes for New York. (Domestic-hour programming is taken to be from sign-on to 5 p.m., Monday through Friday). Children-hour programming for WNHC-TV was 21 percent more abundant than in New York. (Children-hours are taken to be 5 to 7 p.m., Monday through Friday, and sign-on to 7 p.m., Saturday and Sunday). New Haven TV programs in the late-hours were 25 percent more abundant than in New York. (Late-hours are taken to be programming after 11 p.m., seven days a week).

Figure 1

Total TV Program Time by Time Segments,
New York (Average) and New Haven, 1952.



(Domestic-hour programming is taken to be from sign-on to 5 p.m., Monday through Friday). Children-hour programming for WNHC-TV was 21 percent more abundant than in New York. (Children-hours are taken to be 5 to 7 p.m., Monday through Friday, and sign-on to 7 p.m., Saturday and Sunday). New Haven TV programs in the late-hours were 25 percent more abundant than in New York. (Late-hours are taken to be programming after 11 p.m., seven days a week).

The bulk of the additional time on the air in New Haven (as compared with New York) was concentrated in the domestic-hours, where WNHC-TV carried almost two out of three of the extra hours. The children-hours took about one-fifth of the extra hours, the late-hours, 11 percent, and the adult-hours, 1 percent.

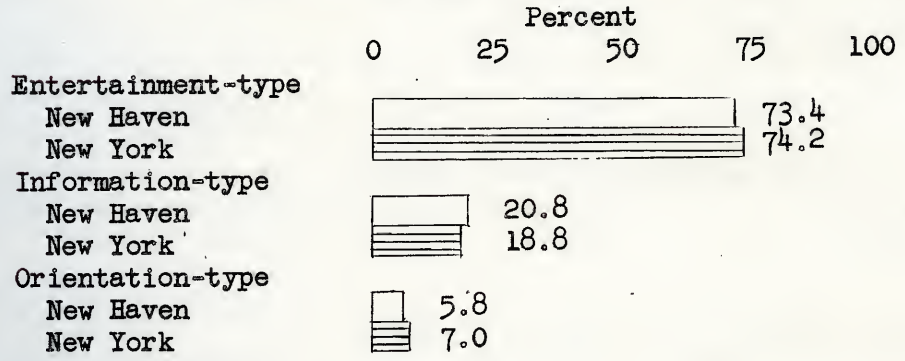
What, in General Terms, Was on New Haven TV?

When it is looked at in broad program types, the proportions of total time given to entertainment, information and orientation in New Haven were roughly similar to New York, as is shown in Figure 2. Entertainment-type programs led the other types on WNHC-TV by about three to one, being 73.4 percent of total time. This compared to a New York average of 74.2 percent. The amount of time devoted to information-

type programs on New Haven TV was greater than New York TV by a small margin; they constituted 20.8 percent for WNHC-TV and 18.8 percent for New York. On the contrary, New York TV had slightly more orientation-type programs (7.0 percent) than did New Haven (5.8 percent).

Figure 2

Total TV Program Time by Types of Programs, New Haven and New York, 1952.



As was pointed out in the report on the first two New York studies 1/ it is recognized that these distinctions between entertainment, information and orientation are not sharp or clear. Entertainment-type programs may convey information and aid the viewer in orienting himself in relations to others. Similarly, information-type and orientation-type programs in a real sense may be entertaining as well as informative and helpful in structuring the individual's relation to his environment. Nevertheless these groupings of program classes have significance arising from the fact that they are based on predominant content characteristics. It is interesting, therefore to observe that while both areas devoted about three out of every four minutes of program time to entertainment, the remaining minute contained 45 seconds given to information and 15 seconds given to orientation in New York as compared to 48 seconds devoted to information and only 12 seconds to orientation in New Haven.

1/ Smythe, Dallas W., New York Television, January 4-10, 1951, 1952, p. 10-11, (Urbana, NAEB, 1953).

What Was in the Entertainment-type Programming?

Table 1 shows the amount and proportion of total program time devoted to the various classes of entertainment-type programs by WNHC-TV and the comparable percentages of total time for New York TV stations in 1952. It there appears that the largest class of entertainment-type programming in both cities consisted of Drama programs. Drama (General) and Drama (Children's) together made up 28.5 percent of the total time for WNHC-TV. One of the principal characteristics of New Haven TV, however, was the fact that all drama was less abundant, proportionately, than in New York. Drama programs in New Haven were about one-third less important quantitatively than in New York where they were 42 percent of all programming. Both Drama (General) and Drama (Children's) were less often found in New Haven than in New York.

The next most frequent program class aired in both cities was Variety programs. Here, however, New Haven televised much more than did New York. Indeed, all Variety programs were twice as abundant, providing 19.2 percent of all New Haven program time, as compared with 10.9 percent in New York.

Sports programs -- both Spectator and Participant -- were also somewhat more numerous in New Haven than in New York. They provided 10.6 percent of WNHC-TV's air time as compared with 7.2 percent in New York.

The fourth most common entertainment-type program class in New Haven (Quiz, Stunts, and Contests) constituted 10.1 percent of WNHC-TV's program time. New Haven carried more, proportionately, of such programs than did New York where the average was 7.0 percent.

Music programs, as a whole, amounted to 4.1 percent of total program time in New Haven. This was virtually identical with the 4.2 percent given to them in New York.

The remaining entertainment-type program time was 1.1 percent for New Haven and 2.5 percent for New York. In New Haven all of this time was used for Personalities programs. New York, on the other hand, split its remaining time between Personalities (2.3 percent), Fine Arts (0.1 percent)

Table 1

Entertainment-type Programs, New Haven and New York, 1952.

	New Haven		New York
	Percent	Minutes	Percent
Drama (General)	24.3	1,718	35.7
Drama (Children)	4.0	285	6.7
All Drama	28.3	2,003	42.4
Variety (General)	15.1	1,062	6.2
Domestic Variety	1.1	76	2.3
Teen-age Variety	-	-	0.1
Other Variety (Children)	3.0	208	2.3
All Variety	19.2	1,346	10.9
Quiz, Stunts and Contest (General)	10.1	709	6.3
Quiz, Stunts and Contest (Children)	-	-	0.7
	10.1	709	7.0
Spectator Sports	10.1	712	6.8
Participant Sports and Recreation	0.5	30	0.4
All Sports	10.6	742	7.2
Music (General)	3.9	274	4.2
Housewives' Music	0.2	15	-
All Music	4.1	289	4.2
Personalities	1.1	75	2.3
Fine Arts	-	-	0.1
Other Children's Programs	-	-	0.1
Dance	-	-	-
TOTAL	73.2	5,164	74.2

and Other Children's Programs (0.1 percent). There were no programs of these latter two types available to New Haven viewers. Neither city received in 1952 any programs devoted to Dance.

Of What Did Drama Programming Consist?

The composition of New Haven's entertainment-type TV programs is more meaningfully understood when we examine the sub-classes of program classes. Table 2 presents such an analysis for Drama programs. Crime Drama stood first, providing 8.5 percent of total broadcast time, with 599 minutes in the study week. This was only about half the emphasis given to Crime Drama in New York where in 1952 all Crime Drama was 15.1 percent of all air time. All of New Haven's Crime Drama was programmed for the general audience. In New York 0.2 percent of total time went to children's Crime Drama.

Table 2

Drama Programs, New Haven and New York, 1952.

Sub-Classes	New Haven		New York
	Percent	Minutes	Percent
Drama (General)	24.3	1,718	35.7
Domestic	5.3	373	4.0
Crime	8.5	599	14.9
Western	0.4	30	4.2
Action	-	-	2.3
Comedy	4.1	285	3.1
Romance	4.4	311	4.3
Musical	0.4	30	0.8
Classics	0.8	60	0.8
Other	0.4	30	1.4
Drama (Children)	4.0	285	6.7
Crime	-	-	0.2
Western	3.2	225	4.1
Comedy	-	-	1.2
Adventure & Historical	0.6	45	0.7
Children's Action	0.2	15	0.2
Fairy Tales	-	-	0.1
Classics	-	-	-
Other Children's Drama	-	-	-

Domestic Drama stood second in bulk in New Haven -- displacing Western Drama which in New York was an easy second place drama form. In New Haven, 5.3 percent of total time was in Domestic Drama (as compared with 4.0 percent in New York). In third place New Haven had Romance Drama with 4.4 percent of total time -- the same proportion as in New York. Comedy Drama came fourth in volume in New Haven, with 4.1 percent of total time. This also was about the same proportion as in New York. The New Haven time given to it all went to Comedy Drama for the general audience. In New York 3.1 percent was Comedy (General) while 1.2 percent was Comedy (Children).

Western Drama stood fifth in size in New Haven, with only about half as much, proportionately, as in New York. A total of 3.6 percent of New Haven's time on the air was in Westerns (as against 8.3 percent in New York). In New Haven, moreover, most of the Western Drama was aimed at children (3.2 percent of all time), and only 0.4 percent of the time was devoted to Western Drama for the general audience. In New York about equal emphasis was given to each, with Western Drama (General) being 4.2 percent and Western Drama (Children) being 4.1 percent. New Haven's Action Drama was also slight in comparison with New York's. A total of only 0.2 percent of the time in New Haven was given to Action Drama -- all of it aimed at the child audience. In New York, 2.5 percent of the time was Action Drama and the greater part of this was for the general audience (2.3 percent of all time). The remaining sub-classes of Drama are quantitatively insignificant. New Haven had half as much Musical Drama as did New York but in both cities it was less than 1 percent. Classics Drama had the same proportion of time in both cities (0.8 percent), and accounted for 60 minutes on WNHC-TV. 1/ The remaining sub-class, Other Drama (General) made up only 0.4 percent of New Haven's total air time and 1.4 percent in New York.

We turn now to the classes of Drama programs which are unique to children. As was previously mentioned, New York carried proportionately more Children's Drama programs than did New Haven (6.7 percent as against 4.0 percent). Apart from Crime, Western, Action, and Comedy

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1/ Studio One; "A Connecticut Yankee in King Arthur's Court" (60 minutes).

drama which have been dealt with already, New Haven's sole remaining class of Children's Drama was Adventure and Historical (0.6 percent as against 0.7 percent in New York). Whereas New York had 0.1 percent in Fairy Tales, New Haven had none. Neither city had any Classics Drama (Children) or any other Children's Drama.

Of What Did Variety Programs Consist?

Analysis of the several species of Variety programs deals with the four classes, Variety (General), Domestic Variety, Teen-Age Variety, and Other Variety (Children). Reference back to Table 1 shows the data for these classes.

Variety programs for the general audience were about two and one half times as abundant in New Haven as in New York. In fact they provided 15.1 percent of all WNHC-TV program time (but only 6.2 percent in New York). There was little difference between the proportions of the remaining Variety program classes in New Haven and New York. Domestic Variety accounted for only 1.1 percent of total air time on WNHC-TV, compared with 2.3 percent in New York. Other Children's Variety accounted for 3.0 percent of total program time on WNHC-TV as compared with 2.3 percent for New York. No Teen-Age Variety was offered by New Haven, while in New York it amounted to only 0.1 percent of total time.

Of What Did Quiz, Stunts, and Contest Programs Consist?

All of New Haven's Quiz, Stunts, and Contest programs were addressed to the general audience, as Table 3 shows. There were none aimed at children in New Haven, although New York carried 0.7 percent of its time in such programs for children. The principal difference between Quiz, Stunts, and Contest programs in New Haven and New York lay in those featuring experts and guests, which occupied 6.1 percent of total air time for WNHC-TV and 2.0 percent for New York. Studio Audience programs were equally present in both cities, being 2.6 percent of New Haven's total time, compared to 2.5 percent in New York. Both cities carried very small quantities of amateur programs. New Haven had 1.4 percent of its time in these, while New York had but 0.7 percent. New Haven

carried no Telephone Quiz programs but these made up 1.1 percent of New York's total time.

Table 3

Quiz, Stunts and Contest Programs, New Haven and New York, 1952.

Sub Classes	New Haven		New York
	Percent	Minutes	Percent
Quiz, Stunts, Contests (General)	10.1	709	6.3
Experts, guests	6.1	430	2.0
Studio audience	2.6	179	2.5
Telephone	-	-	1.1
Amateur	1.4	100	0.7
Quiz, Stunts, Contests (Children)	-	-	0.7

And What About Music?

The structure of the music portions in the TV program fare of New Haven and New York was substantially alike. As may be seen in Table 4 both cities received about the same proportion of total TV time in the form of Popular Music (3.2 percent for WNHC-TV and 3.7 percent for New York).

Table 4

Music Programs, New Haven and New York, 1952.

Sub-Classes	New Haven		New York
	Percent	Minutes	Percent
Music (General)	3.9	274	4.2
Serious	-	-	0.5
Light	0.7	47	-
Popular	3.2	227	3.7
Housewive's Music	0.2	15	-

New Haven carried no Serious Music while in New York it amounted to less than 1 percent (0.5 percent). Conversely, New Haven carried less than 1 percent of Light Music (0.7 percent) while New York had none. Popular Music for housewives provided 0.2 percent of New Haven's program time but none in New York.

What Was in the Information-type Programming?

In presenting slightly larger proportions of information-type programs than did New York, New Haven concentrated on News programming. As appears from Table 5, WNHC-TV broadcast about twice the proportion of News that New York TV stations did. The portion of News described as News Reports, however, was slightly smaller in New Haven than in New York. The news element which accounted for the greater total quantity of News in New Haven was Special Events and Features, which amounted to 8.5 percent of total program time -- or forty times the proportion found in New York the preceding January. This large quantity of Special Events and Features

Table 5

Information-type Programming
New Haven and New York, 1952

Class	New Haven		New York
	Percent	Minutes	Percent
News (General)	12.6	889	5.9
News Reports	4.1	289	5.7
Special Events and Features	8.5	600	0.2
News-Sports Interviews	0.7	51	1.2
TOTAL - News	13.3	940	7.1
Domestic Information	4.4	308	7.5
Information (General)	2.2	157	2.9
Science	0	0	0.2
Travel	0.3	20	0.9
Other	1.9	137	1.7
Information and Instruction (Children)	0.5	30	0.9
TOTAL - Information	2.7	187	3.8
Weather	0.4	25	0.4
GRAND TOTAL	20.8	460	18.8

was due to the fact that WNHC-TV carried two hours of the Dave Garroway program each morning, Monday through Friday. It is of interest to note that New Haven carries proportionately less Sports News than does New York (0.7 percent as against 1.2 percent), which compensates in part for the greater emphasis in New Haven on extensive presentations of sporting events (see above).

New Haven's information-type programs other than News, however, are less abundant than in New York -- representing in the aggregate 7.5 percent of total program time as against 11.7 percent. New Haven's Domestic Information program classes total slightly more than half the proportion given to such programs in New York, as Table 6 shows, (4.4 percent as against 7.5 percent). Both cities were provided equal proportions of Cooking programs. New Haven, however, telecast

Table 6

Domestic Information Programs
New Haven and New York, 1952

Sub-Classes	New Haven		New York
	Percent	Minutes	Percent
Domestic Information	4.4	308	7.5
Cooking	2.0	144	2.0
Arts, Crafts & Hobbies	-	-	1.1
Shopping & Merchandise	2.1	149	3.6
Personal Care	0.3	15	0.5
Other Domestic	-	-	0.3

only two-thirds the proportion of Shopping and Merchandise programs that were carried by New York stations. There was less emphasis on Personal Care programs in New Haven than in New York, and WNHC-TV carried no Arts, Crafts and Hobbies programs, which New York provided in 1.1 percent of its TV time.

Serious presentation of other kinds of information (on Science, Nature, Travel, etc.) was less frequently found in WNHC-TV's programs than in New York's. As Table 5 shows, such programs for the general audience amounted to 2.2 percent of total time in New Haven, and 2.0 percent in New York. There were no programs of Science Information on WNHC-TV;

on the New York stations such programs amounted to 0.2 percent of total time. Travel and tourism programs were 0.3 percent of New Haven's programming in 1952 1/ ; in New York they were 1 percent. "Other" information in New Haven amounted to 1.9 percent of total time 2/ while in New York it was 2.9 percent.

Information and Instruction programs for the child audience were also less common in New Haven (there they were 0.5 percent of total time) than in New York (where they were 0.9 percent). 3/

Weather programs provided the same proportion of program time in both cities (0.4 percent).

What Was in the Orientation-type Programming?

As a whole, New Haven's station provided almost one-third less orientation-type programming than did New York's stations, as may be seen in Table 7. More than half of such orientation-type programming as was presented by WNHC-TV was in the Public Institutional program class -- material for which is commonly made available free of charge to the stations. This class of programming accounted for 3.4 percent

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1/ "The Pueblo Heritage," depicting life and customs of the Pueblo Indians (20 minutes).

2/ "Industry on Parade," showing combination window manufacture, and coffee pot manufacture, 15 minutes; "Great American," filmed biography of Andrew Jackson, 15 minutes; "Prologue to the Future," interview with Charles McCarthy of United Aircraft Company showing what is involved in the mass production of aircraft for the armed services, 30 minutes on Monday; "Prologue to the Future," film on the development of the helicopter, 30 minutes on Tuesday; "Connecticut Spotlight," interview with expert on Indian lore concerning the habits and history of the Connecticut Indians, 15 minutes; "Mike and Buff," a discussion of twins with a guest expert, Mrs. Mildred McGraw, 15 minutes; "The World We Live In," a film on lobster fishing, 13 minutes; "Power to Fly," a film on airplanes and their part in the development of the United States, 4 minutes.

3/ The single program was "Mr. Wizard," discussion of nutrition and the digestive process, aimed at children, 30 minutes.

of New Haven's total time on the air, or twice the 1.6 percent which was the proportion such programs in New York bore to total air time. 1/

Table 7

Orientation-type Programming, New Haven and New York, 1952.

Classes	New Haven		New York
	Percent	Minutes	Percent
Public Issues	1.4	95	1.9
Individual views	0.9	60	0.6
Discussion & Debate	0.5	35	1.3
Public Events	-	-	1.4
Public Institutional Programs	3.4	239	1.6
Expository	1.5	105	0.5
Dramatization	1.9	134	1.1
Religion	0.8	59	1.0
Personal Relation	0.2	15	1.0
Pre-school entertainment	-	-	0.1
TOTAL	5.8	408	7.0

Public Issues programs were the second largest class in this group in New Haven, but in New York they were the largest. On WNHC-TV the treatment of public issues was

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1/ In New Haven the Expository programs in this class included "Mike and Buff," discussion of functions of Federal Security Agency, 15 minutes; "Connecticut Club Reporter," discussion of civil liberties, 15 minutes; "A Place Called Home - Boy's Town," film on Boy's Town, 15 minutes, "In the Public Interest," film concerning the state-owned and operated tuberculosis sanatorium, 15 minutes; "Our State of Connecticut," film on geography, industry, transportation, education and communication in Connecticut. The Dramatizations in Public Institutional programs included "Prologue to the Future," documentary film on air warfare in Korea, 30 minutes on Wednesday; "Prologue to the Future," documentary film on civil air defense, 30 minutes on Thursday; "Prologue to the Future," "You Can Hear Again" - a dramatic film on the Veterans Administration Ardiology Clinic, 30 minutes on Friday; "Rodney," dramatization of tuberculosis treatment, 10 minutes; "Once Upon a Time," dramatization of forest fire prevention techniques, 5 minutes; "The Big Picture," historical dramatization of Korean fighting, 29 minutes.

chiefly unilateral -- that is the format was the presentation of an individual's views on the issues. Such format outnumbered those where the format was one of discussion and debate by two to one, in New Haven. 1/ In New York, per contra, discussion and debate format outnumbered the presentation of unilateral views by the same ratio.

Religion provided almost 1 percent of WNHC-TV's program time (0.8 percent) -- about the same proportion as in New York. 2/

Personal Relations programs were virtually nonexistent in New Haven, while they provided 1 percent of New York's program time. 3/

Lastly, two classes of orientation programs which were completely missing from WNHC-TV's program schedule were Public Events and Pre-School Entertainment -- which in New York provided 1.4 percent and 0.1 percent, respectively of total program time.

1/ Programs which were considered to be presentation of individual views were as follows: "Target - The White House," the acts of the Republican 80th Congress presented as evidence in a dramatized "trial" of the Truman administration by Republican Congressmen, 20 minutes; "Kate Smith Show," interview with Paul Hoffman who campaigned for Eisenhower's election, 15 minutes on Tuesday; "Kate Smith Show," interview with two New York City attorneys on the New York Police graft trials, 15 minutes on Thursday; "Mansfield Sprague," campaign program for Sprague in Senatorial race, 15 minutes. In the following case the format was judged to be one of discussion and debate: "We, the People," debate between Senator Russell and Senator Kefauver on FEPC, 30 minutes.

2/ Programs classed as Religion were as follows: "Frontiers of Faith," fantasy-type dramatization of ethical problem with Biblical background, 30 minutes; "Life is Worth Living," a discussion of the philosophy of Communism by Monseignor Fulton J. Sheen, 29 minutes.

3/ The sole New Haven program in this class was "Mike and Buff," discussion of natural childbirth and infant care, 15 minutes.

How Many Programs Were Identified With Educational Institutions?

The New Haven TV programs evidenced no identification with educational institutions. In New York (1952), 13 programs in the study week were identified with educational institutions. At least one such program appeared on five TV stations in New York; only two stations, like the New Haven station were entirely devoid of programs identified with educational institutions. While "educational" effects cannot be presumed to flow from any and every program produced by an educational institution, there is a public presumption that such effects are more probable from such programs.

Chapter III

A Medium Shot View of New Haven TV Programs

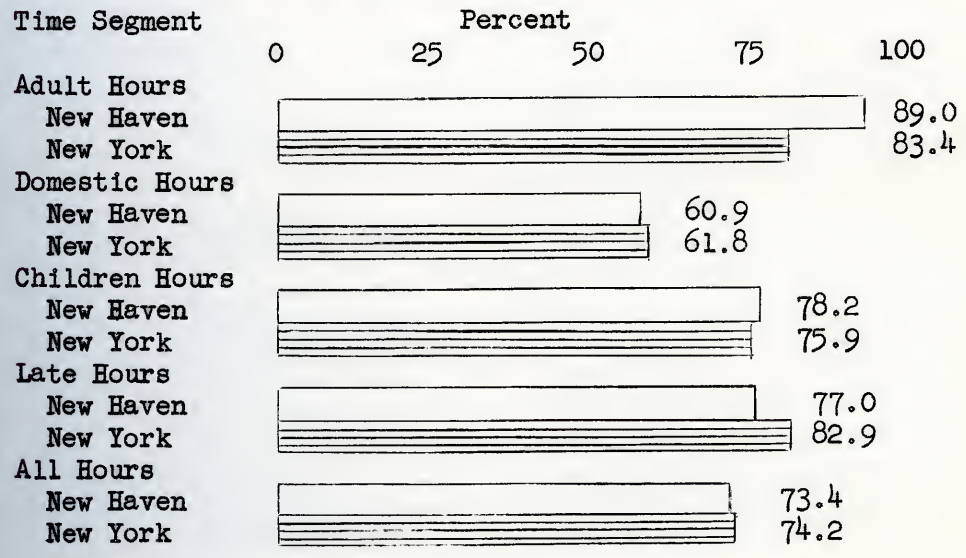
The preceding pages have concerned themselves with the content of New Haven programming over the entire week studied, and its comparison to the aggregate of the New York stations. In the following material, the data are approached in the light of the four time segments; adult-hours, domestic-hours, children-hours and late-hours. Two major questions are answered here. What were the chances of a random tuner-in in New Haven finding a particular type or class of program? And how do his chances compare with those of a New Yorker?

What Were the Differences Between Time Segments.

As already noted, more than 7 out of every 10 programs on WNHC-TV were entertainment-type. Within the various time segments, as Figure 3 shows, a random tuner-in could expect to view an entertainment-type program almost 9 out of

Figure 3

Entertainment-type Programs as Percent of Total Time in Time Segments, 1952

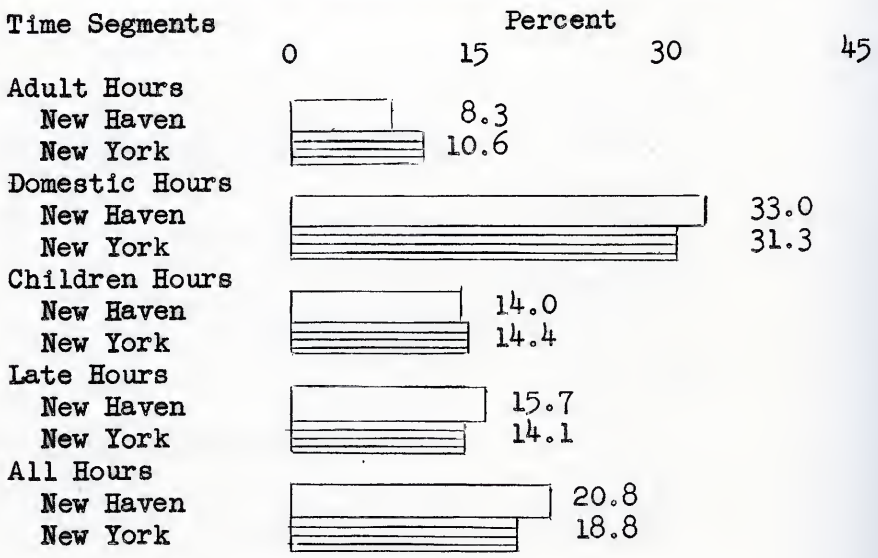


every 10 times in the adult-hours. This type of program would be rarest during the domestic-hours, or slightly over 6 out of 10. This corresponds roughly to the New York percentages, although New Haven's concentration on entertainment in the adult-hours, is significantly greater than New York's. Entertainment-type programs in the children-hours and late-hours in New Haven were 78 and 77 percent, respectively of total program time in those segments. Late-hour viewers in New Haven received proportionately less entertainment-type programs than in New York.

As may be seen from Figure 4, there were sharp differences in the prominence given information-type programs in the several time segments. The heaviest concentration of this type of program was in the domestic-hours, when New Haven used this sort of programming for 1 out of every 3 hours. The least emphasis was in the adult-hours when less than 1 in every 10 hours was programmed with information, in New Haven. In New York these extremes were less marked. In both the children-hours and the late-hours, approximately the same proportions were given to information-type programs -- about 14 to 15 percent.

Figure 4

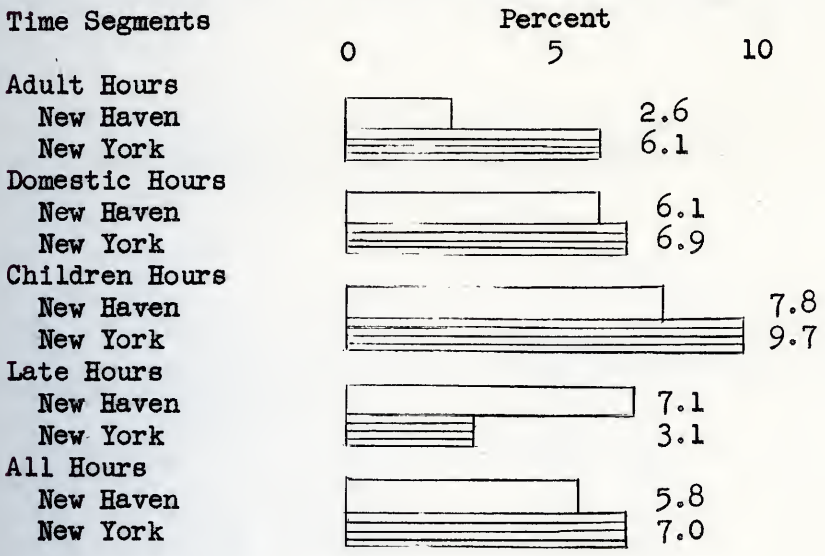
Information-type Programs as Percent of Total Time in Time Segments, 1952



In the case of orientation-type programming, all proportions were small -- under 10 percent. As may be seen in Figure 5, New Haven's adult-hours bore only 2.6 percent orientation-type programs -- by far the smallest proportion given in any time segment. In those hours, New York TV viewers received more than twice the proportion that was given to New Haven's audience. The children-hours in both cities carried the highest percentages of orientation-type programs -- 9.7 percent in the case of New York, and 7.8 percent in the case of New Haven.

Figure 5

Orientation-type Programs as Percent of Total Time in Time Segments, 1952



What Entertainment-type Programs Were Provided in the Adult-hours?

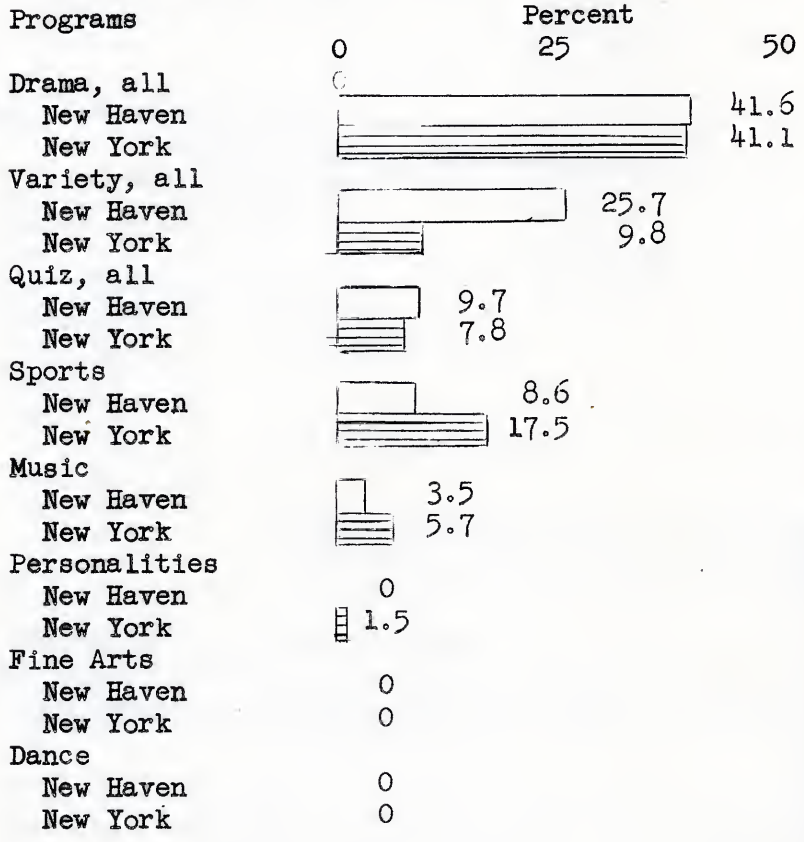
Since the bulk of all the television programming consists of entertainment types we turn to the composition of entertainment-type programming in each of the four time segments.

In the adult-hours it is significant to notice in Figure 6 that despite the much lower importance of drama in all of New Haven's programming, in these hours, New Haven provided

the same percentage of drama as did New York. Drama may fairly be said to dominate the adult-hours in both cities. The fare of Variety programs -- which as was pointed out in Chapter II are much more abundant in New Haven than in New York -- was the second largest chunk of adult-hour programming in New Haven, taking up one-fourth of all time. In the adult-hours, Variety programs were two and one half times as abundant in New Haven as in New York. Third most important in adult-hour programming in New Haven was the class of Quiz, Stunts, and Contest programs, which provided one-tenth of total program time. Approximately the same proportion of these programs was telecast in both cities. Sports programs were fourth in quantity in New Haven and in this category a striking difference appeared as compared with New York. Sports programs were the second largest class of adult-hour programming in New York, with 17.5 percent of total time.

Figure 6

Entertainment-type Adult Hour Programs as Percent of Total Time in Adult Hours, 1952



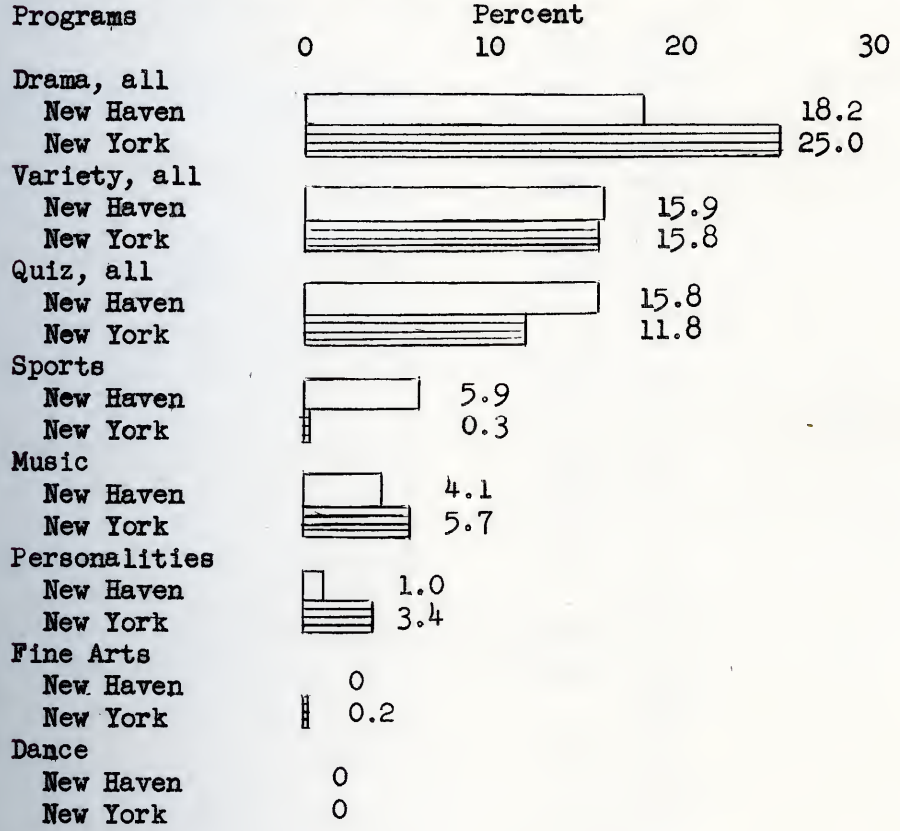
In New Haven the share of time given to Sports was less than half this proportion. Music programs -- of all kinds -- were significantly less common in New Haven than in New York in the adult-hours. There were no Fine Arts nor Dance programs in these hours in either city.

...in the Domestic-hour Programming?

New Haven, like New York, gave its TV viewers more Drama than any other single class of entertainment-type program in the domestic-hours, with almost 1 out of 5 hours being in this class. As Figure 7 shows, however, New Haven emphasized drama in these hours much less than did New York. The second most common form of domestic-hour programming in both cities was Variety, which in both places

Figure 7

Entertainment-type Domestic Hour Programs as Percent of Total Time in Domestic Hours, 1952



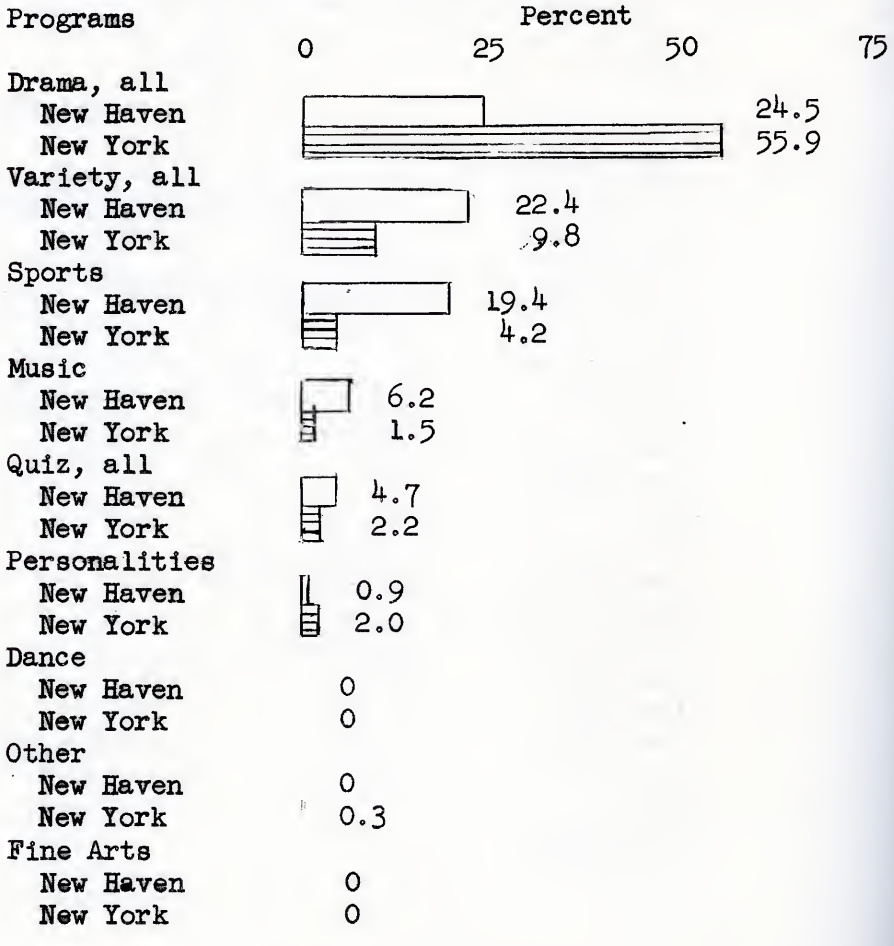
occupied about one-sixth of the time. Third place was taken in both cities by Quiz, Stunts, and Contest programs, with New Haven providing substantially more than New York. Of the minor program classes, it is sufficient to say that New Haven offered much more Sports in the domestic-hours than did New York, and somewhat less of Music and Personalities. No Fine Arts were telecast in these hours in New Haven while a trace appeared in New York. Neither city received any telecast Dance programs in these hours.

...in the Children-hour Programming?

The most striking variations observed between New Have

Figure 8

Entertainment-type Children Hour Programs as Percent of Total Time in Children Hours, 1952



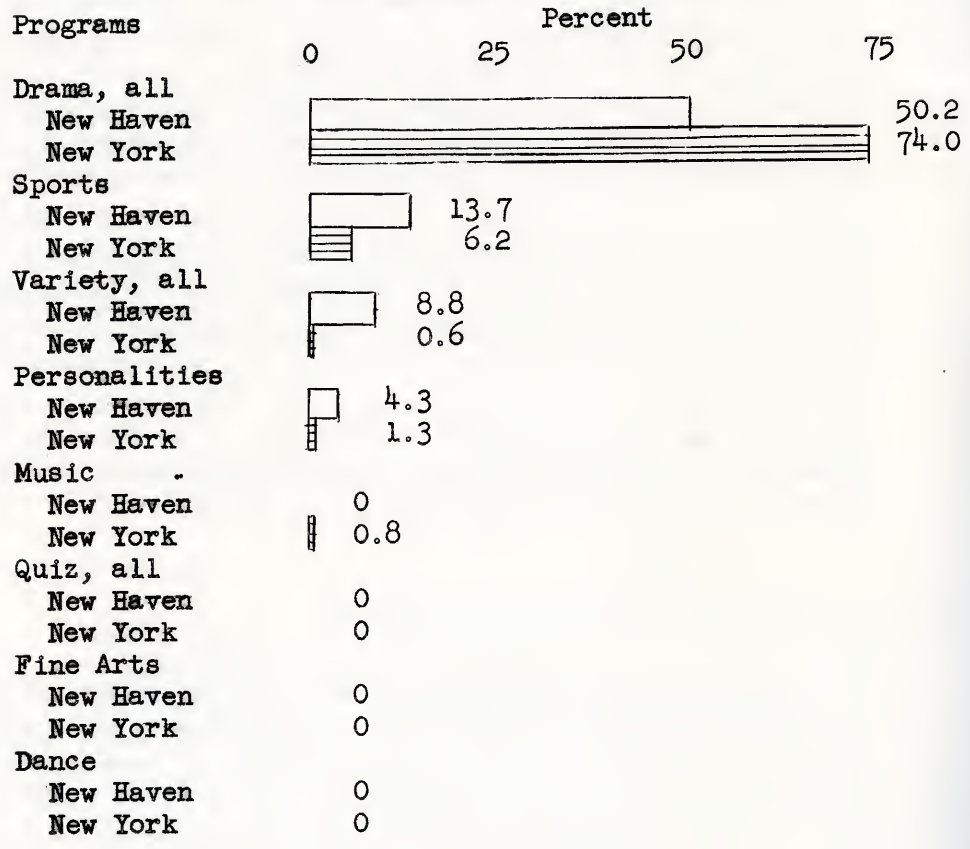
and New York programming appear in the children-hour entertainment fare. Both cities had roughly the same proportion of total time devoted to entertainment-type programs as may be seen in Figure 8. Some form of Drama, Variety, or Sports occupied the screen for 66 percent of the total program time in the children-hours. Of the three, Drama was again the most common with the probability of appearing on the random-tuner's set one time out of every four. Variety was only slightly less common, while the third place, Sports programs, appeared once out of five times. In contrast, the New York viewers during the children-hours saw drama programs almost six times out of every ten tune-ins. The proportion of all drama programs in New York was more than twice what it was in New Haven. No other program class appeared in New York with a frequency of as much as once out of ten chances. It is not surprising, therefore, to find that New Haven's children-hour music programs and its Quiz, Stunts and Contest programs bulked proportionately larger than in New York. No Fine Arts or Dance appeared in these hours in either city.

... and in the Late-hour Programming?

The differences between New Haven and New York TV programs in the late-hours were only slightly less impressive than those in the children-hours as Figure 9 makes clear. In the late-hours, while all forms of Drama dominated New Haven TV -- it did so only to the extent of 50 percent of all program time, while in New York, Drama occupied three-fourths of the time. In compensation for this, New Haven provided its viewers substantial late-hour Sports events (13.7 percent) -- in fact twice as much, proportionately of Sports as did New York. The greater frequency of Variety programs in New Haven appeared here as in other time segments, for in the late-hours, Variety constituted almost 9 percent of all program time whereas in New York it was less than 1 percent. The only other form of entertainment-type programming in the late-hour New Haven TV was 4.3 percent in the Personalities class. In these hours there were no Music programs in New Haven, nor any Quiz, Stunts, and Contest, Fine Arts or Dance programs in either city.

Figure 9

Entertainment-type Late Hour Programs as Percent of Total Time in Late Hours, 1952.



Orientation-type and Information-type Programs Not Analyzed by Time Segments, being De Minimis, Except for Domestic-hour Information Programs.

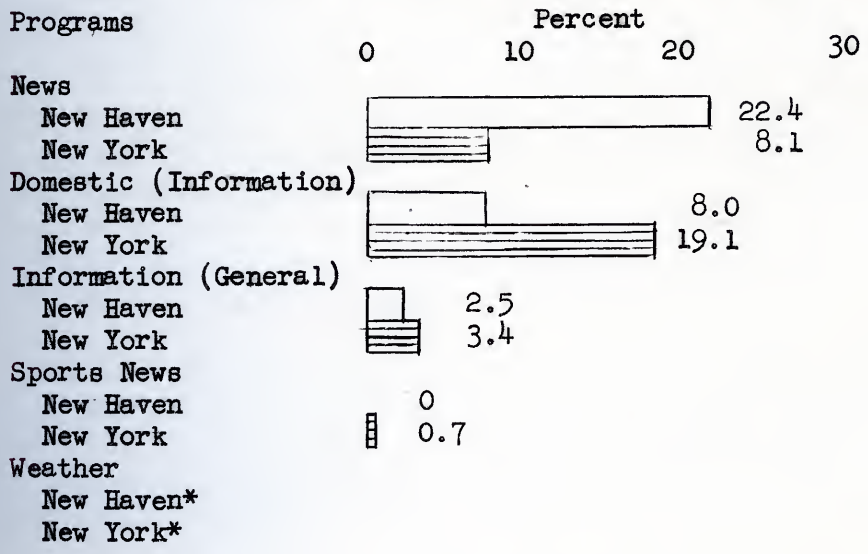
Apart from the domestic-hour information-type programs, no analysis is offered for information-type and orientation-type programs, the quantities of which in the several time segments are de minimis. Because of the strikingly larger share of information-type programs in the domestic-hours, however, Figure 10 analyzes such programs in detail.

News programs accounted for the largest share of the time taken by information-type programming in the domestic-hours in New Haven -- with 22.4 percent of total time. This contrasts with the 8.1 percent shown in New York in 1952, and

is due to the fact that the Garroway morning program, "Today" was classified as a Special Event and Feature program in the News class. New Haven's domestic information programs (Cooking, Arts, Crafts and Hobbies, Personal Care and Shopping and Merchandise programs, etc.) were less than 10 percent of total time in the domestic-hours, and were only half as important, quantitatively in New Haven as in New York. There was less Information (General) and less Sports News in New Haven than in New York in the domestic-hours, and less than half of 1 percent of weather programs in both cities.

Figure 10

Information-type Domestic Hour Programs as Percent of Total Time in Domestic Hours, 1952



* less than 0.5 percent

Chapter IV

One and Seven: Comparison of the Program Policies of a Single New Haven and Seven New York TV Stations

Before turning to a study of questions involving specific program content (violence and advertising) and program origination, we compare in this chapter the program policies of the TV station in a single-station community with those in a nearby seven-station community -- New York City. 1/ It is recognized that in a sense WNHC-TV is not comparable to all seven stations in New York; it could not specialize its program structure as can one of seven stations. It, of necessity, picks and chooses programs to meet its own needs. The preceding analysis has thrown light on the broad features of the WNHC-TV program policy in relation to those of New York TV. Yet, previously we have dealt with New York programming as if it were an integration of seven stations, rolled into one. The present analysis compares New Haven programming policy with that of individual New York stations. To reduce this problem to manageable size we proceed to compare WNHC-TV with the particular New York station which carries the most, or the least, or sometimes the median proportions of its total program time in specified types of programs.

The obvious first step in program policy-making is the determination of the total quantity of programming. And as we noted in Chapter II, WNHC-TV presented substantially more TV programming than did WCBS-TV, the New York station with longest hours in 1952.

Beyond this, let us examine the share of total program time for the week taken up with entertainment-type, information-type and orientation-type programs. As can be noted in Figure 11, WNHC-TV fell between the New York maximum and minimum percentages in each of the three cases. For enter-

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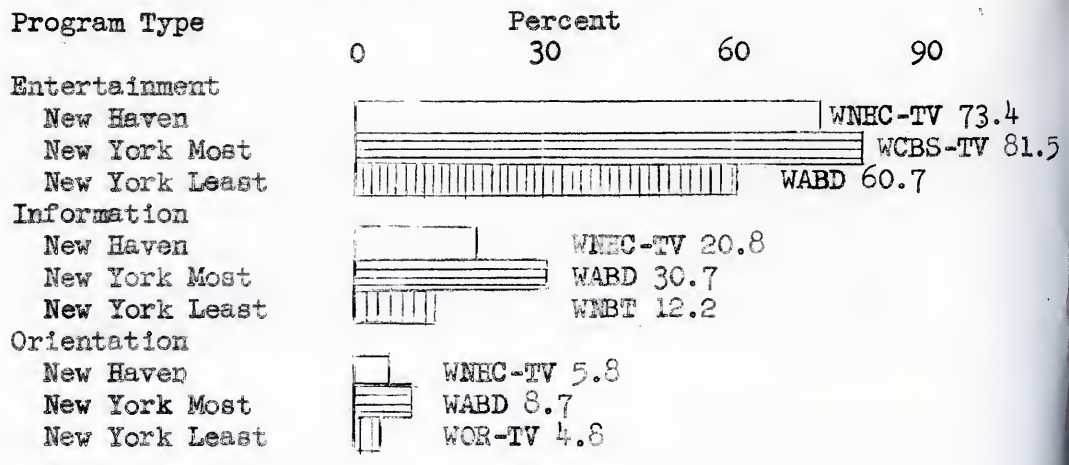
1/ For many citizens of New Haven reception of New York TV stations' programs with more or less acceptable signal quality is possible. Nevertheless for our purposes New Haven will be considered a single-station community. Certainly the news and public service policies of New York stations are not tailored to include the local interests of New Haven. Those of the New Haven station are. As recently as 1952 WNHC-TV was television's primary representative to the population of New Haven.

tainment-type, as well as in information-type programs, WNHC-TV fell roughly midway between the two extremes. The New Haven station spent 12.7 percentage points more time on entertainment-type programming than did WABD, the New York station carrying the least entertainment time, and 8.1 percentage points less time than did WCBS-TV at the other extreme. WABD televised 9.9 percentage points more information-type programs than did WNHC-TV, while WNBT, the New York station carrying the least amount of information-type

Figure 11

Comparison of Major Program Types Between New Haven TV and New York Extremes, 1952.



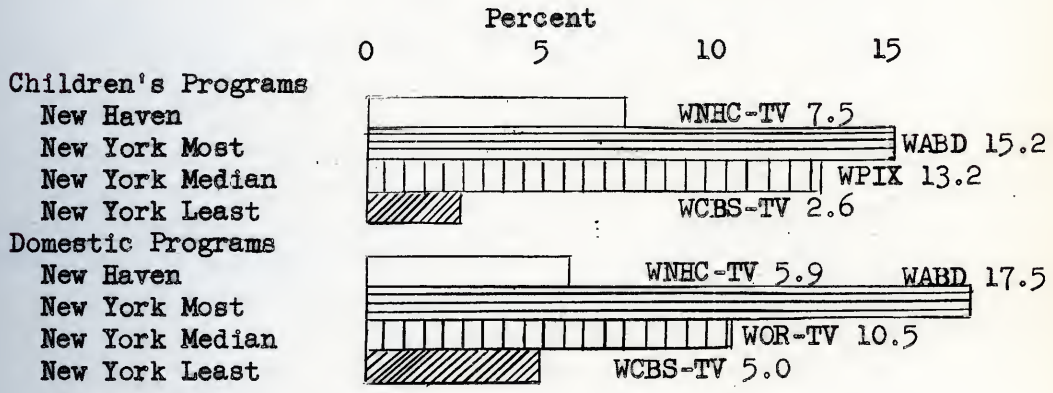
programming, used 8.6 percentage points less time than did WNHC-TV. In orientation-type programming, WNHC-TV devoted only slightly more time than the New York station least involved, WOR-TV, and considerably less (2.9 percentage points) than WABD, the New York station which had the most orientation-type time (8.7 percent).

It is significant in narrowing our viewpoint from the overall general picture drawn by the above comparisons to the more specific analysis to find out the extent to which WNHC-TV did or did not tailor its programs to fit specific audience groups. The two most obvious and easily determined groups of program classes in this category are Children's programs and Domestic programs.

Figure 12 may be used as a basis for comparison. In addition to the two extreme New York stations, it also shows the median New York station:

Figure 12

Children's and Domestic Programs by Percent of Total Program Time, New Haven TV and New York Extremes and Median, 1952



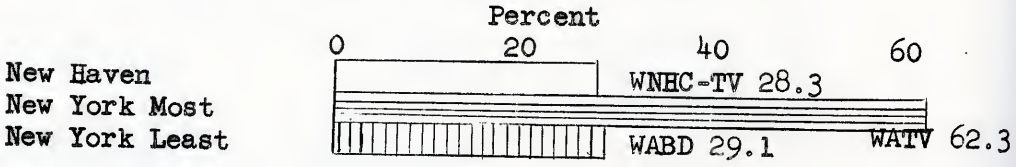
Insofar as the Children's programs are concerned, the New Haven viewer had only half as good a chance of tuning one in as did the viewer of the station carrying the most (WABD) in New York. His chances were slightly better than half as good as those of the WPIX viewer, this station being the median New York station in this category. On the other hand, the New Haven listener stood three times the chances of the WCBS-TV viewer (which station carried the smallest share).

There was a much smaller spread between extremes in Domestic than in Children's programming. The New Haven listener had only a slightly better chance of getting a Domestic program on the local station than the New Yorker who tuned in WCBS-TV, the station carrying the least amount of domestic programs. Percentagewise, this category made up 5.9 percent of the former's total time and 5.0 percent of the latter's. Again, WNHC-TV carried just over half as much Domestic programming as did the New York median station, WOR-TV; while the New Haven station compared with the New York maximum, WABD, in a ratio of 1 to 3.

A closer comparison is provided by subdividing entertainment into six of its largest sub-classes; all Drama, all Crime Drama, all Western Drama, all Variety, Sports News and Events, and Quiz, Stunts, and Contests. In each of these the stations in New York carrying the most and least amounts of the program class are listed together with WNHC-TV.

Figure 13

All Drama Class Programs by Percentage of Total Program Time, New Haven and New York TV Extremes, 1952

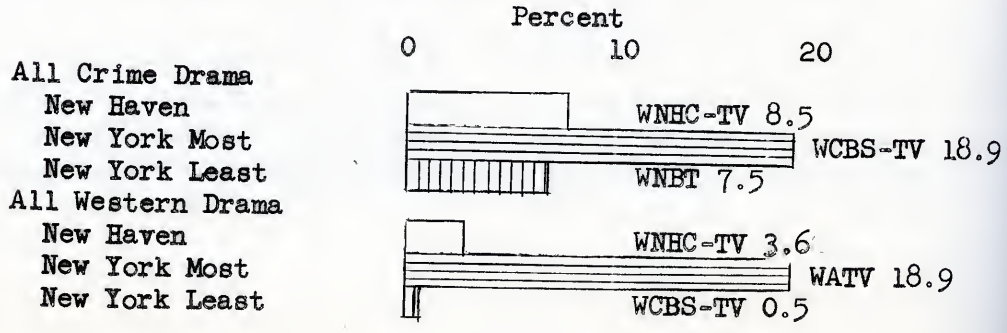


The New Haven viewer was exposed to considerably less Drama than the New York viewer. In this category WNHC-TV carried a smaller percentage of all Drama programs than the New York station least preoccupied with this class, WABD. And a glance at Figure 13 discloses that WNHC-TV carried less than half the proportion of all Drama carried by WATV, which occupied the other extreme in New York.

Figure 14 demonstrates that in both all Crime Drama and all Western Drama, WNHC-TV was considerably below the New York station, which carried the highest proportion of each.

Figure 14

Comparison of Crime and Western Drama Programs by Percentage of Total Program Time, New Haven and New York TV Extremes, 1952.



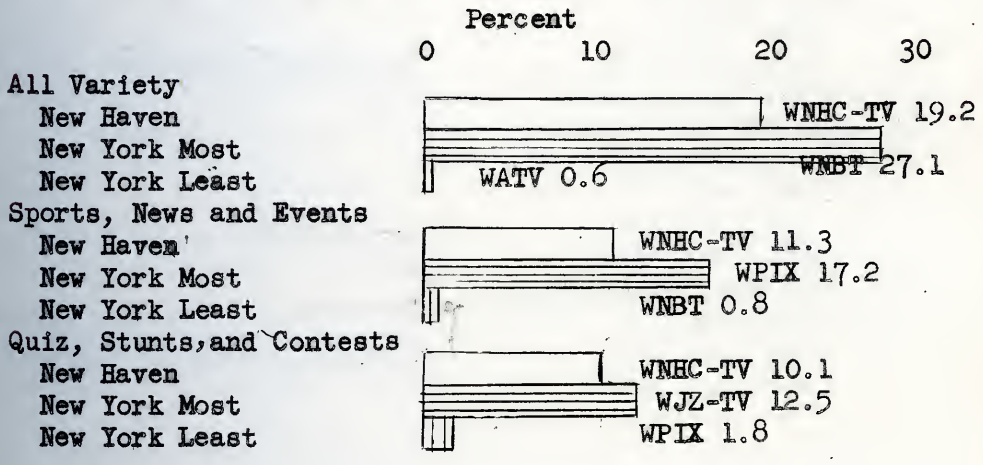
In all Crime Drama New Haven televised slightly less than half as much as WCBS-TV. However, WNBT, carrying 7.5 percent of its total time in all Crime Drama was 1 percentage point below the New Haven proportion.

While WATV, carrying the highest proportion in all Western Drama, televised 18.9 percent of its total time in this sub-class, WCBS-TV utilized a mere 0.5 percent of its total time in this sub-class. WNHC-TV, with a proportion of 3.6 percent of total time, carried slightly over 7 times the New York low, but just over one-fifth of the New York high.

In contrast to the situation in drama shows, the New Haven viewer had a much better chance when the three other sub-classes of entertainment programs are considered. These include all Variety, Sports News and Events, and Quiz, Stunts and Contests. In each of these three classes the New Haven tuner-in stood a substantially better chance of finding a program than the New Yorker who tuned in the New York station which least used these classes. As shown in Figure 15, WNHC-TV carried substantially less Variety programming than did WNBT, (although in Chapter II it was pointed out that

Figure 15

Comparison of All Variety, Sports News and Events, and Quiz, Stunts, and Contests Programs by Percentage of Total Program Time, New Haven and New York TV Extremes 1952

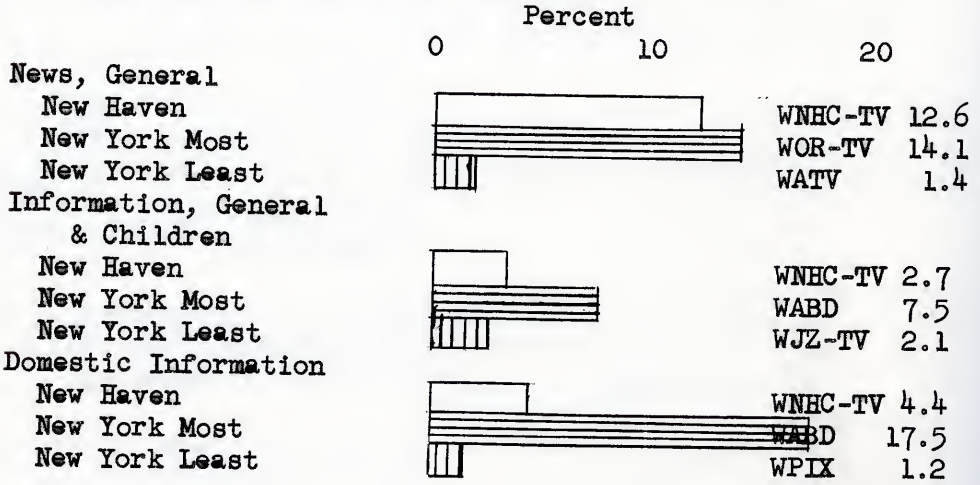


WNHC-TV carried almost twice as high a share of Variety programs as did all New York stations combined). In Sports News and Events, WNHC-TV stood a little more than halfway between the New York station which broadcast the least (WNBT, 0.8 percent) and the most (WPIX, 17.2 percent). The person viewing WNHC-TV stood almost as good a chance of tuning in a Quiz, Stunts, and Contest program as the New Yorker tuning in WJZ-TV, the New York station with the most of these programs.

Turning now to the series of information-type programs, we find that while WNHC-TV carried twice the proportion of News (General) that all New York stations televised in the aggregate, at least one New York station (WOR-TV) broadcast a larger proportion than did the New Haven station (see Figure 16). Likewise we find that while New Haven's Information (General and Children's) was not far below the level of the New York aggregate, on comparison with the individual stations, WNHC-TV stood close to the New York station with the least of such programs (WJZ-TV). WABD in New York telecast

Figure 16

Selected Information-type Programs by Percent of Total Program Time, New Haven and New York TV Extremes, 1952.

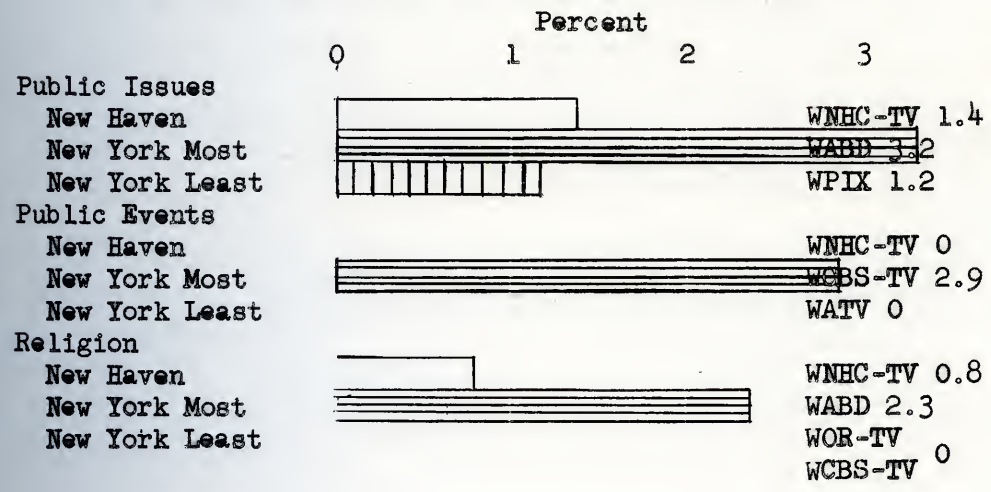


almost three times as much of these programs ad did WNHC-TV. In the case of Domestic Information, WNHC-TV's proportion was only one-fourth as high as that of WABD which broadcast most in New York.

Thus far, there has appeared considerable variation in programming between the areas, as well as within the New York area. However, when the Orientation-type programs are viewed in the same manner as the other two, this variance disappears, and viewers' chances in any of the stations concerned become both similar and minute. Three classes of orientation programs are used in the following discussion: Public Issues, Public Events, and Religion, as listed in Figure 17:

Figure 17

Selected Orientation-type Programs by Percent of Total Program Time, New Haven and New York TV Extremes, 1952.



The individual interested in Public Issue programs had almost as small a chance of finding them on WNHC-TV as on the station with the least in New York, WPIX.

The WNHC-TV viewer found no programs on Public Events available, while the best the New Yorker had offered him was just under one chance in 35 over WCBS-TV, the New York high. One other New York station, WATV, carried no Public Events programs.

In Religion programs, the best chance for the New York tuner-in was found on WABD. Here, his chances were less than one in 45. Two New York stations, WOR-TV and WCBS-TV carried religious programs. On the other hand, the New Haven person interested in religious programs had one chance in 125 of finding one on WNHC-TV.

Chapter V

Violence on New Haven TV

The amount, kind and context of violence on New Haven TV was measured in this study. This chapter analyzes the results and also compares them with those of the second New York TV study in 1952. The warning which was prefaced to the discussion in the report on the New York study applies equally to the New Haven investigation:

> "In introducing the results of this analysis it is necessary to warn the reader again that this was not a study of the effects of violence in television programs. It is also appropriate to caution the reader that the current concern over the amount of violence on TV may mirror an unconscious feeling of guilt about the extent to which violence is permitted to exist in the real world."

Certain classes of programs were not included in the study of violence because they presented unique problems in the definition and measurement of violence. These programs were News, Sports, Weather, Public Issues and Public Events. In New Haven, these excluded classes amounted to 25 percent of all program time.

How Much Violence Was There?

A total of 271 acts or threats of violence was observed in New Haven during the week studied. Stating this another way, New Haven televised one act or threat of violence every 16 minutes, or 3.8 acts or threats per hour. This compares to a New York total of one act or threat every 10 minutes or 5.8 acts or threats per hour. There was just under two-thirds as much violence proportionately on New Haven TV as on New York TV. While acts of violence outnumbered threats 3 to 1 in New York, the ratio for WNHC-TV was 4 to 1 (217 acts and 54 threats on WNHC-TV).

Practically all the violence on New Haven TV, just as on New York TV, was found in entertainment-type programming, which accounted for 96 percent of the observed acts and threats in both areas. However, while the New York stations amassed a total of 88 percent of the acts and threats of violence

Table 8

Number and Frequency of Acts and Threats of Violence, New Haven Compared to New York Aggregate, 1952.

Classes of Programs	Number of Acts and Threats		Percent of Acts and Threats		Acts and Threats Per Hour	
	New Haven	New York	New Haven	New York	New Haven	New York
Drama, All	209	2615	77	88	6.3	9.8
Drama (General)	139	1873	51	63	4.9	8.4
Drama (Children)	70	742	26	25	14.7	17.5
Variety, All	45	190	17	6	2.0	2.8
Variety (General)	32	93	12	3	1.8	2.4
Variety (Domestic)	0	6	0	*	0	0.4
Variety (Children)	13	91	5	3	3.8	6.7
Quiz, Stunts, & Contests	3	24	1	0.8	0.3	0.5
Music	4	13	1	*	0.9	0.5
Personalities	0	12	0	*	0	0.8
Other	0	2	0	*	0	2.1
TOTAL Entertainment-type	261	2856	96	96	3.5	6.8
Information (General)	2	49	1	1.6	0.8	2.7
Information (Children)	0	14	0	*	0	2.4
Shopping & Merchandising	0	2	0	*	0	0.9
TOTAL Information-type	2	65	1	2.3	0.2	0.9
Public Institutional	1	38	0.5	1.3	0.3	3.8
Personal Relations	0	7	0	*	0	1.1
Pre-School Entertainment	-	3	-	*	-	6.2
Religion	7	1	2.5	*	7.1	0.2
TOTAL Orientation-type	8	49	3.0	1.7	1.5	3.8
GRAND TOTAL	271	2970	100.	100.	3.8	5.8

* less than 0.5

in all Drama, WNHC-TV had proportionately fewer acts and threats in this class, or 77 percent. This difference was accounted for by the greater proportion of violence in all Variety programs telecast by WNHC-TV as compared to the New York aggregate. In this respect 17 percent of all violent acts and threats were found in all Variety over WNHC-TV as compared to only 6 percent in the New York aggregate.

Children's Drama led both areas in frequency, with 17.5 acts and threats per hour in the New York aggregate and 14.7 in New Haven. In contrast to this, Drama (General) showed considerably less frequent use of violence, with 8.4 acts and threats per hour in New York and just over half that amount,

or 4.9 acts and threats per hour on WNHC-TV. It is of interest to note that the heavy concentration of violent acts and threats in New Haven's Variety programming was due to the relatively greater amount of such programming and not to a higher rate of violent acts and threats per hour. As a matter of fact there were slightly fewer acts and threats per hour in New Haven's Variety than in New York's (2.0 as against 2.8 per hour). Both Variety (Children) and Variety (General) were less saturated with violent acts -- the former significantly so -- in New Haven than in New York.

Only 1 percent of the total violence appeared in the information-type programs over WNHC-TV, compared to 2.3 percent in the New York aggregate. This 1 percent consisted solely of two acts in Information (General) with a frequency rate of 0.8 acts or threats per hour. New York totalled 65 acts or threats for an 0.9 per hour frequency rate in its information-type programming.

Violence in orientation-type programs accounted for 3 percent of all violence observed on WNHC-TV, while violence in this type made up only 1.7 percent of New York's total violence. In New Haven, violence was observed in 2 program classes, Public Institutional (accounting for 0.5 percent) and Religion (accounting for 2.5 percent). There were 7 acts or threats of violence, or 7.1 acts or threats per hour in this program class in New Haven. This was much higher than the New York ratio in this class of 0.2 acts or threats per hour. Most (over three-fourths) of the acts or threats of violence in orientation-type programs in New York were observed in Public Institutional programs, where 38 acts or threats equalled 3.8 acts or threats per hour as compared to less than one per hour in New Haven.

Analysis of the Drama programs will serve to emphasize the differences in programming between the two areas as well as the composition of the larger portion of violence found in this general class of programs. (See Table 9) WNHC-TV had generally less violence than New York proportionately in the total Crime, Action, and Comedy drama categories and all of their sub-classes. Conversely the New Haven station scored higher on violence in total Western Drama (16.7 acts and threats per hour compared to 14.5 acts and threats per hour for the New York aggregate). Children's Western Drama in New Haven had almost twice the saturation with violence found in New York. Western Drama (General), however, was

Table 9

Number and Frequency of Acts and Threats of Violence in Selected Classes of Drama Programs, New Haven Compared to New York, 1952.

	Number of Acts and Threats New Haven	Acts and Threats Per Hour New Haven	Acts and Threats Per Hour New York Aggregate
Crime Drama, all	86	8.6	9.3
Crime Drama (General)	86	8.6	9.2
Crime Drama (Children)	-	-	18.7
Western Drama, all	71	16.7	14.5
Western Drama (General)	5	10.0	14.6
Western Drama (Children)	66	17.6	19.6
Action Drama, all	2	8.0	13.1
Action Drama (General)	-	-	11.9
Action Drama (Children)	2	8.0	25.3
Comedy Drama, all	10	2.1	13.5
Comedy Drama (General)	10	2.1	7.1
Comedy Drama (Children)	-	-	27.2
Romance Drama (General	21	5.2	-
Domestic Drama (General)	9	7.2	-

less saturated in New Haven than in New York.

The highest incidence of violent acts and threats found in New Haven was in Children's Western Drama, where there were 17.6 acts and threats per hour. The greatest saturation in New York was in Children's Comedy Drama where a total of 27.2 acts and threats per hour were detected. This sub-class was not televised at all in New Haven. The lowest frequency of violence in New Haven occurred in the class of Comedy Drama for the general audience. Here the average stood at 2.1 acts and threats per hour.

Violence was further classified in three contexts: its appearance in humorous or non-humorous program context, its use in the interest of law and order, and its saturation in the program, whether predominant, subordinate or incidental.

Violence, Funny or Not?

Turning to the first of these, Table 10 summarizes the appearance of violence in humorous or non-humorous context by program classes.

Table 10

Acts and Threats of Violence in Humorous and Non-humorous Contexts, 1952, New Haven TV

	Acts and Threats					
	Humorous		Non-Humorous		Total	
	No.	Percent	No.	Percent	No.	Percent
Drama, all	14	7	195	93	209	100
Drama (General)	13	9	126	91	139	100
Drama (Children)	1	1	69	99	70	100
Variety, all	40	89	5	11	45	100
Variety (General)	29	91	3	9	32	100
Variety (Domestic)	-	-	-	-	-	-
Variety (Children)	11	85	2	15	13	100
Quiz, Stunts, Contests	2	66	1	33	3	100
Music	1	25	3	75	4	100
Personalities	-	-	-	-	-	-
Other	-	-	-	-	-	-
TOTAL Entertainment-type	57	22	204	78	261	100
Information (General)	-	-	2	100	2	100
Information (Children)	-	-	-	-	-	-
Information (Domestic)	-	-	-	-	-	-
TOTAL Information-type	-	-	2	100	2	100
Public Institutional	-	-	1	100	1	100
Religion	-	-	7	100	7	100
Personal Relations	-	-	-	-	-	-
Pre-school Entertainment-	-	-	-	-	-	-
TOTAL Orientation-type	-	-	8	100	8	100
GRAND TOTAL	57	22	214	79	271	100

In general, violence on the New Haven TV screen was found in a predominantly non-humorous context. Altogether, four-fifths of the acts and threats of violence observed on New Haven TV were not manifestly intended to be funny. This is a slightly higher proportion than in the case of New York (where the figure was 75 percent). There was a complete concentration of humorous acts and threats of violence in the entertain-

ment-type programs in New Haven, where 22 percent of the violence in such programs was funny. In New York, 26 percent of the violence was humorous in entertainment-type programs. Information-type program acts and threats of violence were humorous in 14 percent of the cases in New York; none were in New Haven. Similarly 8 percent in New York and none in New Haven of the acts and threats of violence in the orientation-type programs were funny.

As is evident from Table 10, only 7 percent of New Haven's violent acts and threats in Drama programs were humorous. And only 1 percent of those in Children's Drama were funny, whereas this was true of 9 percent for Drama (General). This is in sharp contrast to the New York situation where 20 percent of all acts and threats in Drama, 14 percent of the acts and threats in Drama for the general audience, and 33 percent of those in Children's Drama were funny.

Within the various classes of drama in New Haven, 10 of the 14 acts and threats of violence which were in a funny context were in Comedy Drama for the general audience where they were the only acts and threats of violence. Two of the funny acts and threats of violence were in Romance Drama (General) and one each were in Domestic Drama (General) and Western Drama for children. All other acts and threats, amounting to 93 percent of the total in drama, were un-funny.

Violence in the variety programs, both in total and in sub-classes was presented in a predominantly humorous fashion over WNHC-TV, the overall percentage being 89. Within the broad group of Variety program classes, the greater emphasis on humorous contexts for violence was found in programs for the general audience. As in Drama, so in Variety, the violence in Children's Variety was markedly less imbedded in a humorous context than in the Variety (General). In the former it was 85 percent humorous; in the latter, 91 percent. In both cases the New Haven violence was less funny than that of New York. In the latter city, 94 percent of the Variety (General) and 89 percent of the Variety (Children's) was manifestly intended to be humorous. Violence was found in a humorous context in 66 percent of the cases found in Quiz, Stunts, and Contest programs. This last class, however, accounted for only 3 acts or threats of violence.

Violence, Lawful or Not?

An appreciably larger proportion of all acts and threats of violence in New Haven were committed in a context of "law and order" than in New York TV. In New Haven, 21 percent, or slightly over one-fifth of the acts and threats of violence were ostensibly lawful, while in New York only 15 percent, or one-sixth were in this category. This suggests the hypothesis that the smaller community is more respectful of convention in the representation of violence than is New York. And this hypothesis takes on a shade deeper hue when it is noted that the major difference between the New Haven and New York violence in this respect lies in the programs aimed at children. For in New Haven,Drama aimed at children portrayed its acts and threats of violence in a setting of law and order in 26 percent of the instances, while in New York this was true only for 16 percent.

Similarly, in the case of violent acts and threats in Variety programs, New Haven's Children's Variety was 100 percent in a law and order context; in New York only 9 percent of the violent acts and threats in such programs were in this context. The data on this point are reproduced in Table 11.

Within the sub-classes of drama, the source of this difference lies in the treatment of violence in Children's Comedy, Action, and to a slight degree, Western Drama. In New York, 97 percent of the 236 acts or threats of violence in Children's Comedy drama was in a lawless context, as was 71 percent of the 35 acts and threats in Children's Action Drama, and 79 percent of the 374 acts or threats in Children's Western Drama. In New Haven there were no programs of Children's Comedy Drama -- and hence no acts of violence in this sub-class. Moreover there were no violent acts in the small amount of Children's Action Drama carried. And 76 percent of the 66 acts and threats of violence in Children's Western Drama were in a lawless setting. New Haven had no acts or threats in Children's Crime Drama (since it carried none) while New York had 74 percent of 19 acts or threats in such programs in a lawless context.

It will also be noted from this table that all eight acts and threats of violence in New Haven's orientation-type programs occurred in a law and order context, while this was true for only 65 percent of those in New York. The difference between the two cities lay in the treatment of violence in Religion programs. In New Haven there were seven acts or threats, all of which were in a setting of law and order. In New York the single act or

Table 11

Acts and Threats of Violence in the Interest of Law and Order, New Haven TV Compared to the New York Aggregate, 1952

	Law and Order			Other		
	New Haven Number	Percent New Haven	Percent New York	New Haven Number	Percent New Haven	Percent New York
Drama, all	34	16	15	175	84	85
Drama (General)	16	12	14	123	88	86
Drama (Children)	18	26	16	52	74	84
Variety, all	13	29	12	32	71	88
Variety (General)	0	0	14	32	100	86
Variety (Children)	13	100	9	0	0	91
Quiz, Stunts, and Contests	0	0	17	3	100	83
Music	0	0	31	4	100	69
Personalities	-	-	25	-	-	75
Other	-	-	50	-	-	50
TOTAL Entertainment-type	47	18	15	214	82	85
Information (General)	1	50	2	1	50	98
Information (Children)	-	-	57	-	-	43
Information (Domestic)	-	-	50	-	-	50
TOTAL Information-type	1	50	15	1	50	85
Public Institutional	1	100	71	0	0	24
Religion	7	100	0	0	0	100
Personal Relations	0	-	29	-	-	71
Pre-school Entertainment	-	-	33	0	0	67
TOTAL Orientation-type	8	100	65	0	0	35

threat was in a lawless context. Minor exceptions to this general tendency existed in Quiz, Stunts, and Contests and Music, where in New Haven 3 and 4 acts or threats were committed in lawless contexts. These represented all of the acts or threats in these classes of programs, but the numbers are so small as hardly to be significant.

New Haven Less Saturated with Violence.

In New Haven, as in New York, violence was measured not only by the number of acts or threats of violence but by the

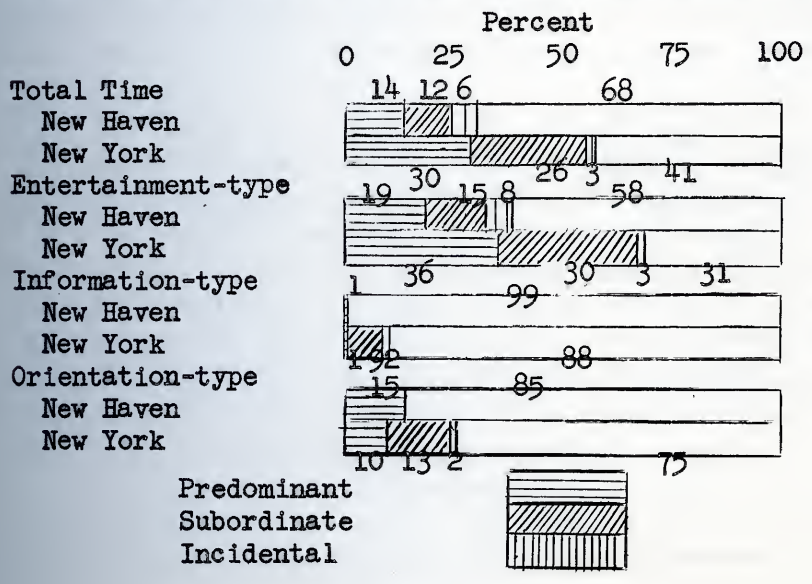
extent to which the program was saturated with violence (either by virtue of the number of such acts in relation to the individual program, or by virtue of plot or atmosphere). All programs for which violence was studied were classified as having either "none," "incidental," "subordinate," or "predominant" saturation with violence.

New Haven's TV programs were much less saturated with violence than were those in New York. Only 32 percent of all program time (for the classes for which violence was studied) was to some extent affected with violence in New Haven, as compared with 59 percent in New York. Not only was the total affected time proportionately small in New Haven; the intensity of saturation also appeared to be less. Thus, the predominantly violent time in New Haven was 14 percent of the total, or less than half the proportion in New York (30 percent). Subordinately violent time in New Haven was 12 percent of the total; in New York it was 26 percent. And the incidentally violent program time in New Haven was 6 percent as compared with 3 percent in New York. About two-fifths of New York's program time was free from violence, while this was true for 68 percent of New Haven's.

The extent of saturation with violence in the several types of program classes is evident from Figure 18. As might

Figure 18

Saturation of Violence in the Major Types of Programs, New Haven TV Compared to New York TV Aggregate, 1952



be expected the heaviest saturation was in New Haven's entertainment-type programs in which 42 percent of the time is to some extent saturated with violence. The information-type program classes are only 1 percent affected with violence, while 15 percent of the orientation-type programs had some violence in them. In all three types of program classes New Haven had less saturation with violence than did New York.

As far as the entertainment-type programs are concerned the explanation of the much lower saturation with violence on New Haven TV is to be found in the content of Drama. As is apparent from Table 12, 92 percent of New York's drama time was to some extent affected with violence, while this was true for only 75 percent of New Haven's. Within the Drama group,

Table 12

Extent of Saturation with Violence by Class,
New Haven Compared to New York TV Aggregate, 1952.

	Pre-dominant		Sub-ordinate		Incidental		Total Violence		No Violence	
	NH	NY	NH	NY	NH	NY	NH	NY	NH	NY
Drama, all	40	57	28	34	7	7	75	92	25	8
Drama (General)	34	52	30	37	8	8	72	91	28	9
Drama (Children)	79	80	16	16	5	5	100	97	0	3
Variety, all	11	0	10	35	17	5	38	40	62	60
Variety (General)	11	0	13	39	13	3	37	42	63	58
Variety (Domestic)	0	0	0	10	0	4	0	14	100	86
Variety (Children)	15	19	0	52	44	12	59	64	41	36
Quiz, Stunts, Contests	0	0	8	11	0	7	8	18	92	82
Music	0	0	11	17	11	6	22	23	78	77
Personalities	0	0	0	12	0	4	0	16	100	84
TOTAL Entertainment-type	19	36	15	30	8	3	42	69	58	32
Information (General)	0	2	10	22	0	6	10	30	90	70
Information (Domestic)	0	0	0	1	0	0	0	1	100	99
Information (Children)	0	0	0	35	0	2	0	37	100	63
TOTAL Information-type	0	1	3	9	0	2	3	12	97	88
Public, Institutional	0	23	13	20	0	0	13	43	87	57
Religion	0	0	51	0	0	8	51	8	49	92
Personal Relations	0	0	0	12	0	0	0	12	100	88
TOTAL Orientation-type	0	10	19	13	0	2	19	25	81	75

New Haven's Drama (Children) was all affected to some degree with violence (despite the lower frequency of violent acts which was remarked above), while not quite all of New York's was in this category. For Drama (General), however, New Haven had a much smaller percentage affected with violence (72 percent) than did New York (91 percent). Also contributing to New Haven's smaller saturation with violence of entertainment-type programs, was the Quiz, Stunts, and Contest group where only 8 percent of New Haven TV time and 18 percent of New York's was saturated with violence to some degree.

Predominant saturation with violence characterized the Drama groups of programs to a greater extent than other categories of violence in both cities. The highest percentage was found in the case of Drama (Children) where 80 percent of the New York time and 79 percent of the New Haven time was predominantly violent. Outside of the Drama groups, the only instances of predominant violence in the entertainment-type programs was found in New Haven in the Variety group. Here, 15 percent of New Haven's Variety programs aimed at Children were predominantly violent, while 11 percent of Variety (General) fell in this class.

Man Most Frequently the Aggressor, More Often with Weapons in New Haven.

As in New York, man on New Haven TV was his own worst enemy. As a matter of fact, he was slightly more of an enemy in New Haven, where 90 percent of the acts were committed by a human agent (New York's percentage was 89) and all of the threats were so classified (as compared to 95 percent in New York).

Unlike New York, weapons and technology played a greater role in acts of violence in New Haven. While 52 percent of the acts were committed with the aid of a weapon on WNHC-TV a weapon played a part in only 39 percent of the New York aggregate. Weaponless acts of violence accounted for 35 percent of the New Haven acts as compared to 48 percent in New York. In terms of technology, the gun was by far the most common means used on New Haven TV, but it was second to the hand or foot in New York. This punitive means was observed in just over 3 of every 10 acts in New Haven, while in New York the gun was used only in 22 percent of the acts. The next most popular means of committing violence in New Haven were the

Table 13

Number of Acts and Threats of Violence, According to Means Used, 1952.

Means Used	Acts			Threats			Total Acts and Threats		
	Number	Percent New Haven	Percent New York	Number	Percent New Haven	Percent New York	Number	Percent New Haven	Percent New York
1. Human agent, total	196	90	89	54	100	95	250	920	90
a.) Weapons, total	113	52	39	19	35	49	132	48	41
1. Military action	2	1	2	-	-	2	22	1	2
2. Gun	74	34	22	11	20	34	85	31	25
3. Club	10	5	5	-	-	2	10	3	5
4. Knife, sword	7	3	2	6	11	2	13	5	2
5. Rope	5	2	2	-	-	2	5	2	2
6. Other	15	7	6	2	4	8	17	16	6
b.) Weaponless, total	76	35	48	5	9	10	81	30	40
1. Hand or foot	28	13	32	3	6	7	31	11	27
2. Fall	4	2	4	-	-	*	4	2	4
3. Struggle	28	13	4	-	-	1	28	10	3
4. Push	6	3	4	-	-	1	6	2	3
5. Chase	6	3	3	1	2	1	7	3	2
6. Other	4	2	1	1	22	1	5	2	1
c.) Miscellaneous	7	3	1	30	56	36	37	14	9
1. Verbal	3	1	-	27	50	28	30	11	6
2. Legal process	-	-	-	-	-	4	-	-	1
3. Other	4	3	1	3	6	3	7	3	2
2. Non-Human agent, total	21	10	11	-	-	5	21	8	10
a.) Force of nature	7	3	3	-	-	*	7	3	2
1. Storm	1	*	1	-	-	-	1	*	1
2. Fire	-	-	1	-	-	-	-	-	*
3. Other	6	3	1	-	-	*	6	3	1
b.) Accidents	10	5	6	-	-	1	10	4	5
1. Fall	1	1	2	-	-	-	1	*	1
2. Automobile	1	1	1	-	-	1	1	*	1
3. Explosion	1	1	1	-	-	-	1	*	*
4. Falling objects	5	2	1	-	-	-	5	2	*
5. Other	2	1	1	-	-	1	2	1	1
c.) Acts of Animals	3	2	2	-	-	3	3	1	2
1. Horses and Mules	1	1	1	-	-	1	1	*	1
2. Dogs and Cats	-	-	1	-	-	*	-	-	1
3. Other	2	1	1	-	-	2	2	1	1
3. Other	1	*	*	-	-	*	1	*	*
TOTAL	217	100	100	54	100	100	271	100	100

* less than 0.5%

hand or foot and the struggle. Each of these were found in 13 percent of the acts.

The accident was the most usual non-human agent of committing violent acts in both areas, being 6 percent of all acts in New York and 5 percent in New Haven. While the fall was the most frequent means in New York (2 percent), a falling object was the most dangerous in New Haven (2 percent). Forces of nature accounted for 3 percent of the violent acts in both cities and acts of animals, 2 percent.

All the New Haven threats were the result of human agents, in comparison to 95 percent in New York. Verbal threats accounted for half the total in New Haven with guns supplying an additional 20 percent of the remaining agents. Only the knife or sword accounted for more than 1 out of 10 threats. On the other hand, in New York guns were the most popular method of threatening violence, with 34 percent occurring in this fashion. Verbal threats were involved in 28 percent of the cases, the second highest percentage.

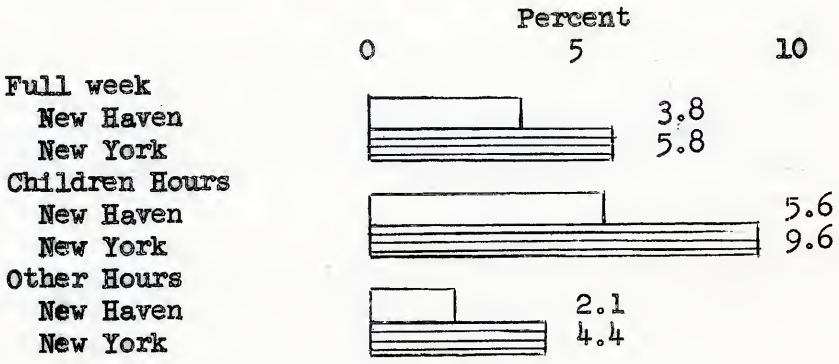
In New York, the 5 percent of the threats committed by a non-human agent were most generally done by an animal (3 percent).

Comparison of Violence in Children-hours, New Haven and New York.

It was noted above that children's programs in New Haven have a lower saturation with violent acts and threats than in New York. Another way in which we can get a picture of violence directed to the child audience is by observing the frequency of acts and threats of violence in that segment of time during which the children make up the bulk of the audience, the Children's hours. Overall, some two-fifths (116) of the total 271 acts and threats were committed in the children-hours in New Haven. Figure 19 presents the comparison of the frequency of violent acts and threats in the children and other hours. While New Haven's violence is less frequent than that in New York's TV programs, it is nevertheless true that the rate of violent acts and threats in New Haven as in New York is almost twice as large during the children-hours as during the other hours during the week. In New Haven, while the overall weekly rate was 3.8 acts and threats per hour, the rate in the children-hours was 5.6 and in the other hours, 2.1. In New York, the overall

Figure 19

Acts and Threats of Violence per Hour of Programming, New Haven TV Compared to New York, 1952



average was 5.8 per hour; in the children-hours, 9.6; in the other hours, 4.4.

The amount of children-hour violence in the several program classes in New Haven is shown in Table 14. It will be noted that with the exception of seven acts or threats in Religion programs, all the children-hour violence in New Haven was observed in Drama and Variety programs. For Drama programs as a total there was no appreciable difference between New Haven and New York in the frequency of children-hour violence -- in both cases it was between 12 and 13 per hour. Also it will be noted that in both cities the rate of children-hour violence was about twice as high in the case of Drama aimed at children as in the case of Drama aimed at the general audience during the children-hours. The frequency of violence in the Variety (Children) programs was lower in New Haven than in New York.

Table 15 presents an analysis of the violence in the subclasses of Drama programs found in the children-hours. In New Haven the Western Drama (Children) had 66 out of the 116 total acts and threats found in all programs in the children-hours. Moreover, the frequency of violent acts and threats in the Western Drama programs aimed at children in these hours over New Haven's TV station was 17.6 per hour, or slightly higher than the 15.1 per hour in New York. The other significant cluster of violent acts and threats on New Haven children-

Table 14

Number and Frequency of Acts and Threats of Violence in the Children Hours, New Haven Compared to New York Aggregate, 1952

	Number of Acts and Threats	Acts and Threats Per Hour	
		New Haven	New York
Drama, all	86	12.3	12.8
Drama (General)	16	7.1	9.4
Drama (Children)	70	14.7	18.4
Variety, all	23	3.6	-
Variety (General)	10	3.4	-
Variety (Children)	13	3.8	5.9
Quiz, Stunts, Contests	-	-	1.1
Music	-	-	0.9
Personalities	-	-	0.6
Other	-	-	2.0
TOTAL Entertainment-type	109	6.5	10.9
Information (General)	-	-	3.9
Information (Children)	-	-	3.9
Information (Domestic)	-	-	-
TOTAL Information-type	-	-	2.9
Public Events	-	-	-
Public Issues	-	-	-
Public Institutional	-	-	3.3
Pre-school Entertainment	-	-	6.2
Personal Relations	-	-	1.0
Religion	7	7.1	-
TOTAL Orientation-type	7	3.1	2.0
GRAND TOTAL	116	5.6	9.6

hour TV was found in Crime Drama (General) where there were 13 acts and threats for a rate of 17.3 per hour. The corresponding figure for New York was 10.9 per hour. In New York the highest rates of children-hour violent acts and threats were found in Comedy Drama (Children), 27.2 per hour and Action Drama (Children), 25.3 per hour.

Table 15

Number and Frequency of Acts and Threats of Violence in Selected Classes of Drama in Children Hours, 1952.

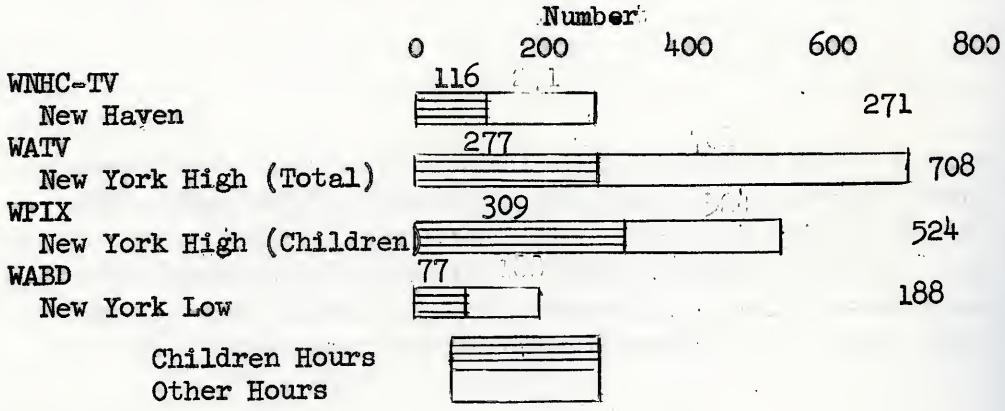
	Number of Acts and Threats	Acts and Threats Per Hour	
		New Haven	New York
Crime Drama, all	13	17.3	10.9
Crime Drama (General)	13	17.3	10.9
Crime Drama (Children)	-	-	11.6
Western Drama, all	71	16.7	14.9
Western Drama (General)	5	10.0	14.7
Western Drama (Children)	66	17.6	15.1
Comedy Drama, all	1	1.0	21.5
Comedy Drama (General)	1	1.0	8.8
Comedy Drama (Children	-	-	27.2
Action Drama, all	2	8.0	14.3
Action Drama (General)	-	-	11.8
Action Drama (Children)	2	8.0	25.3

Violence in New Haven as Compared With Individual New York Stations.

As is shown in Figure 20, New Haven's TV station carried 271 acts and threats of violence in the week studied.

Figure 20

Acts and Threats of Violence, New Haven TV Compared to New York Extremes, 1952.

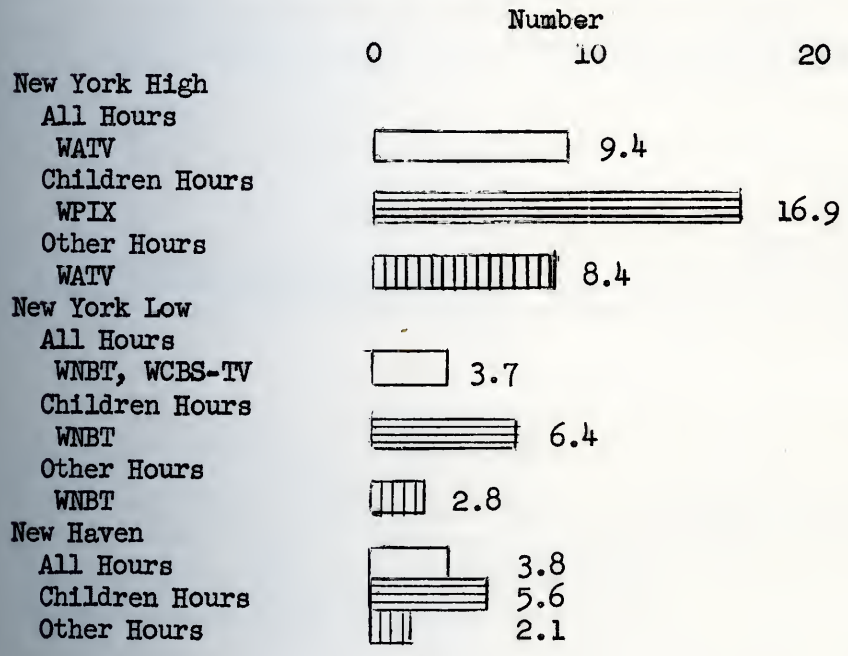


This total was less than two-fifths of the quantity carried by WATV, the station in New York carrying the largest quantity of violence in 1952. As a matter of fact, the New Haven station carried fewer acts of violence than did six of the seven New York stations. The only New York station which presented its viewers with less violence in the week studied in 1952 than did the New Haven station was WABD, with 188 acts and threats. In children-hour violence, however, New Haven's station showed more violence than did two New York stations (WABD and WCBS-TV) while offering little more than a third of the quantity broadcast by WPIX, the New York station with 309 acts and threats in the children-hours.

To allow for the fact that these stations are on the air for widely differing amounts of time, these figures were converted into acts and threats per hour, with the following results (Figure 21):

Figure 21

Acts and Threats Per Hours of Program Time,
New Haven TV Compared to New York Extremes, 1952



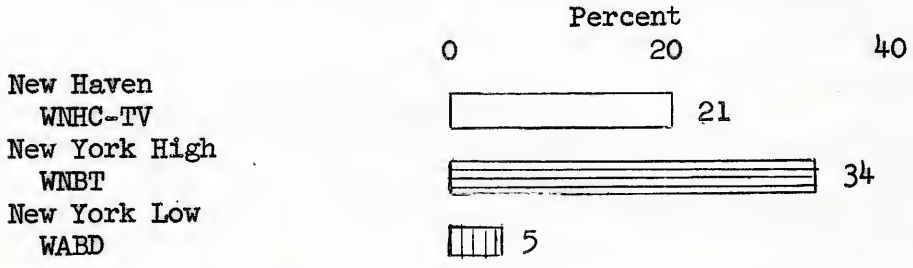
The highest average of acts and threats per hour for the full week was recorded by WATV -- 9.4, while the lowest average -- 3.7 acts and threats per hour was recorded by both WNBT and WCBS-TV. The New Haven station, with 3.8 acts and threats per hour compares almost identically with the New York lows.

WNBT was again the New York low in the children-hours with 6.4 which was almost as low as the New Haven average of 5.6, while WPIX had an overwhelming average of 16.9. The remaining time was roughly similar to the full week, with WATV having the most acts or threats of violence (8.4 per hour), WNBT having the least (2.8) in the New York area, and WNHC-TV slightly lower with 2.1.

Turning to the first of the three contexts in which violence on TV was examined, we find the relationships between the extreme New York station and New Haven as far as the proportion of "humorously" violent acts or threats to be as follows (Figure 22):

Figure 22

Proportion of Acts and Threats of Violence,
New Haven TV Compared to New York Extremes, 1952

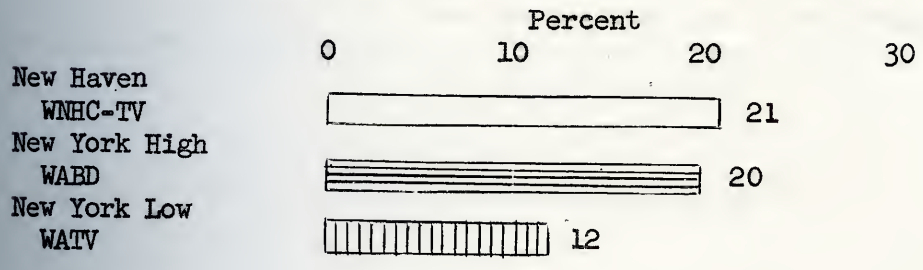


At the one extreme in New York, WNBT cast one out of three of its violent acts in a humorous context, while at the other extreme WABD used humorous contexts for its violence only one time in twenty. New Haven violence was humorous in slightly more than one out of five situations. In the aggregate, however, 25.3 percent of all acts and threats of violence in New York were committed in a humorous context, substantiating the previous generalization that New Haven violence was more serious than that of New York.

With respect to the "law and order" context of violent acts, New Haven was more preoccupied with presenting violence in this manner than any New York station, as shown by Figure 23.

Figure 23

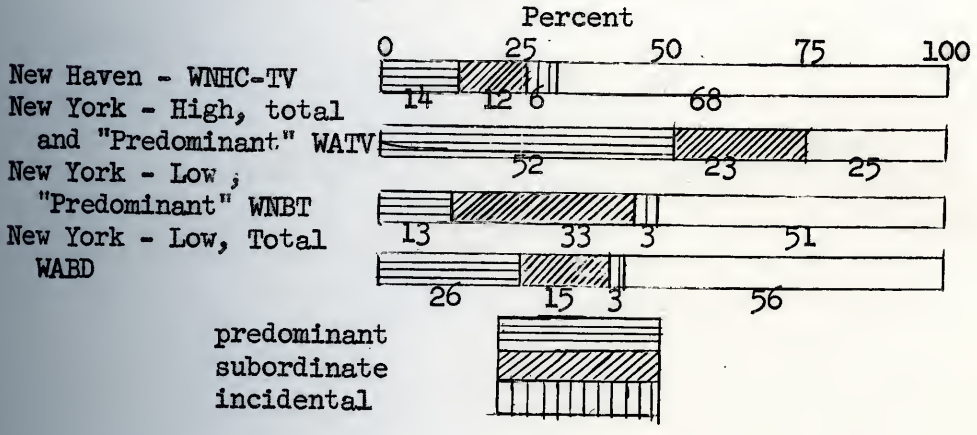
Proportion of Acts and Threats of Violence in Law and Order Context, New Haven TV Compared to New York Extremes, 1952.



The last context with which we are concerned is the saturation of program time with violence. It has been previously shown that 59 percent of the New York aggregate was in some way affected by violence, and that 30 percent of the total time was in the predominant category. Figure 24 compares the New Haven station with New York extremes on two levels, that of total saturation, and that of predominant saturation.

Figure 24

Saturation of Program Time with Violence, New Haven TV Compared to New York Extremes, 1952



The large difference between New Haven and New York in this respect is further accentuated by the fact that WNHC-TV's programming is less affected with violence (32 percent total) than even the lowest New York station, WABD (44 percent). At the other extreme, WATV, with 75 percent is two and one-third times as affected with violence as is New Haven. This relationship holds true when the data are examined for "predominant" violence alone. In this case. WATV with 52 percent of its time falling in this category has three and three-fourths times as much "predominant" violence as New Haven, while WNBT, although showing slightly more total violence time than the New York low, has only 1 percent less predominant violence than the 14 percent saturation of WNHC-TV.

Chapter VI

Local vs. Remote Programming in New Haven TV

This chapter deals with the form and origin of New Haven's TV programs. By "form," we mean whether the programs were produced "live" at the instant of transmission or were then being reproduced from a film or kinescope recording. By "origin" we mean whether the programs originated in New Haven or in some other city.

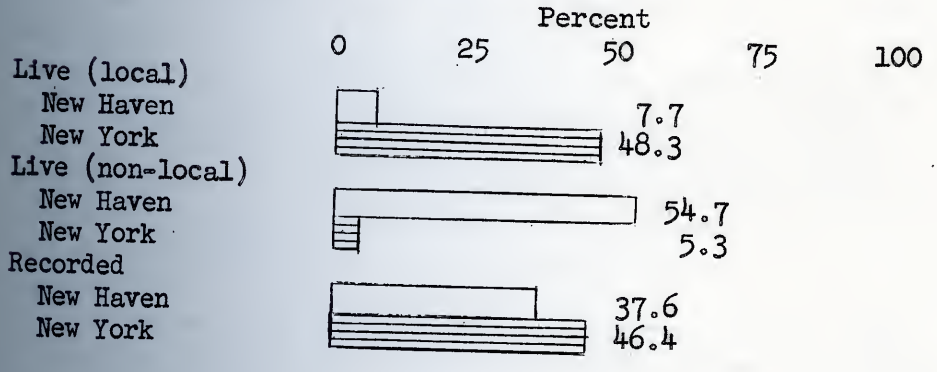
We would expect that New Haven, situated away from the network headquarters and the talent pools of New York would have to depend to a greater extent on live programs produced elsewhere, or on recorded programs, while in New York there should be a greater emphasis on programs produced by live actors in the studio simultaneously with its broadcast. What are the facts? It will also be of interest to determine the proportions of live local, live non-local, and recorded programs used by both areas.

Form and Origin for the Full Week.

Our first assumption, that New Haven programs would less often be locally produced than those of New York is borne out by the data in Figure 25.

Figure 25

Percent of Live, (Local), Live (Non-Local), and Recorded Programs in Total Program Time, New Haven as Compared to New York, 1952



While almost half of New York's programming originates live locally, this is true for only 8 percent in New Haven. On the other hand, almost 55 percent of New Haven programs, while live, originate elsewhere, whereas only 5 percent of the New York programs are live non-local. Of equal interest, however, is the fact that New Haven's total live programming was more extensive than New York's (62 as against 54 percent). Recorded material (as in the New York study this category includes theatrical film, film produced for TV, or kinescoped TV material) made up the remainder, being a larger percentage (46.4) in New York than on WNHC-TV (37.6) 1/

. . . by Program Types.

In discussing these relationships by program type, it will be of interest to include individual New York stations which showed extreme patterns. For this purpose, the ensuing discussion will deal with WNHC-TV in comparison with the New York average, the New York station carrying the largest local live material and the New York station with the most recorded material.

New Haven's entertainment-type TV programs were more extensively "live" than the New York average (61 as against 47 percent). This might be expected from the fact that the single station in New Haven had its pick from all the live programs offered by New York network stations. Its live local programs were very few, however, in comparison with New York's average (4 as against 43 percent) as is shown in Figure 26. The station carrying the highest proportion of live, local material in New York was WNBT, whose 60 percent was almost 20 times the New Haven proportion. Non-local live programming on this station was about one-fifth the proportion found on WNHC-TV. Taken together, the live material on WNBT (62 percent) considerably exceeded that on WNHC-TV. The New York station with the least local live material (WATV) had four times the proportion observed on WNHC-TV. But there was no non-local live programming on WATV so that its

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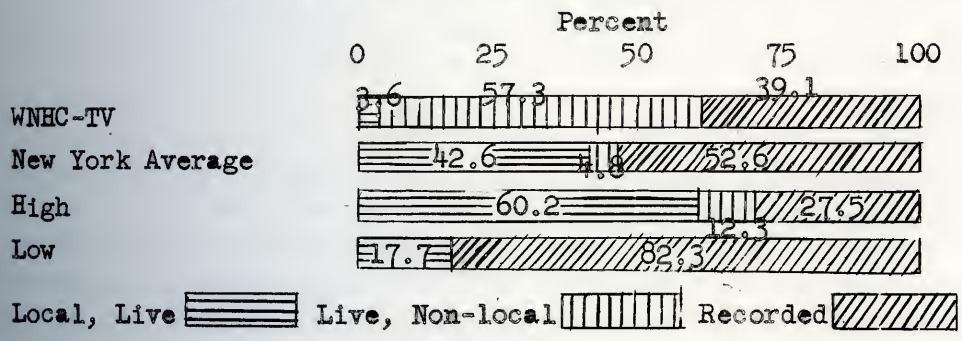
1/ These data do not include News Reports (General and Sports) and Weather due to the difficulty involved in attempting to break down the elements of one of these programs. In any program news reports, photographs, maps, etc., may be found in varying degrees, making analysis of form impractical. The same applies to weather reports.

Figure 26

Form and Origin of Entertainment-type Programs, New Haven TV Compared with New York TV Average and Various New York Stations, 1952

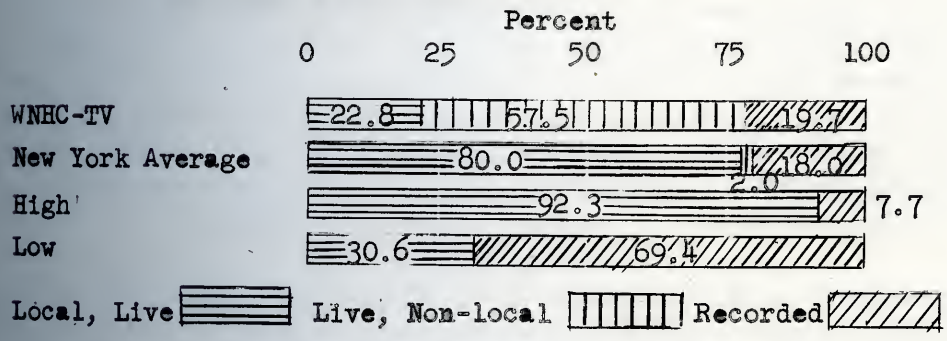


recorded programming was twice as abundant as was that of the New Haven station (82 as against 39 percent).

Turning to information-type programs, Figure 27 presents an analysis of the form and origin of New Haven and New York TV programs (excluding News Reports and Weather, as previously explained). The highlight of this analysis is the fact that almost 60 percent of New Haven's TV programs in the information-type group were "live" programs originated

Figure 27

Form and Origin of Information-type Programs, New Haven TV Compared with New York Average and Various New York Stations, 1952



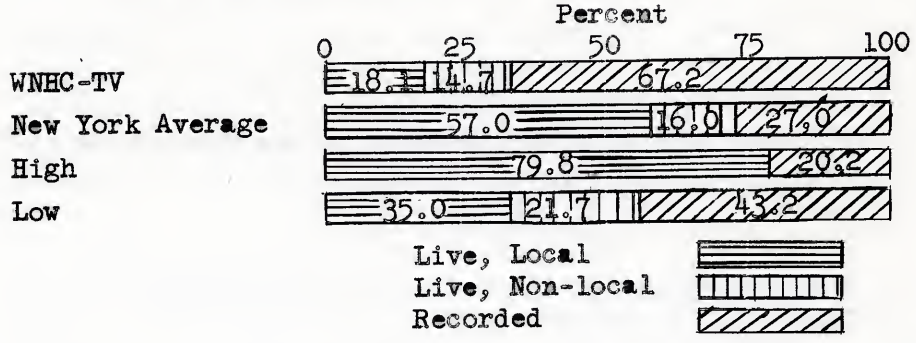
in some other city (usually New York). Live programs originating locally amounted to about one-fifth of total information-type program time, while recorded programs amounted to the remaining fifth. The New York average showed about the same proportion of time devoted to live programs as in

New Haven (about four-fifths), but with the significant difference that virtually all of the live programming was locally originated in New York. The stations with extreme performances in this respect in New York were WATV and WPIX. The former carried as live programs, locally originated, more than 90 percent of its information-type programs while the latter carried less than one-third local live, with the remainder entirely recorded.

A similar analysis for orientation-type programming is offered in Figure 28. Live program material was conspicuously less important in New Haven's orientation-type programming than in either entertainment-type or information-type programming. Only one-third of its orientation-type programming was

Figure 28

Form and Origin of Orientation-type Programs, New Haven TV Compared with New York Average and Various New York Stations, 1952.



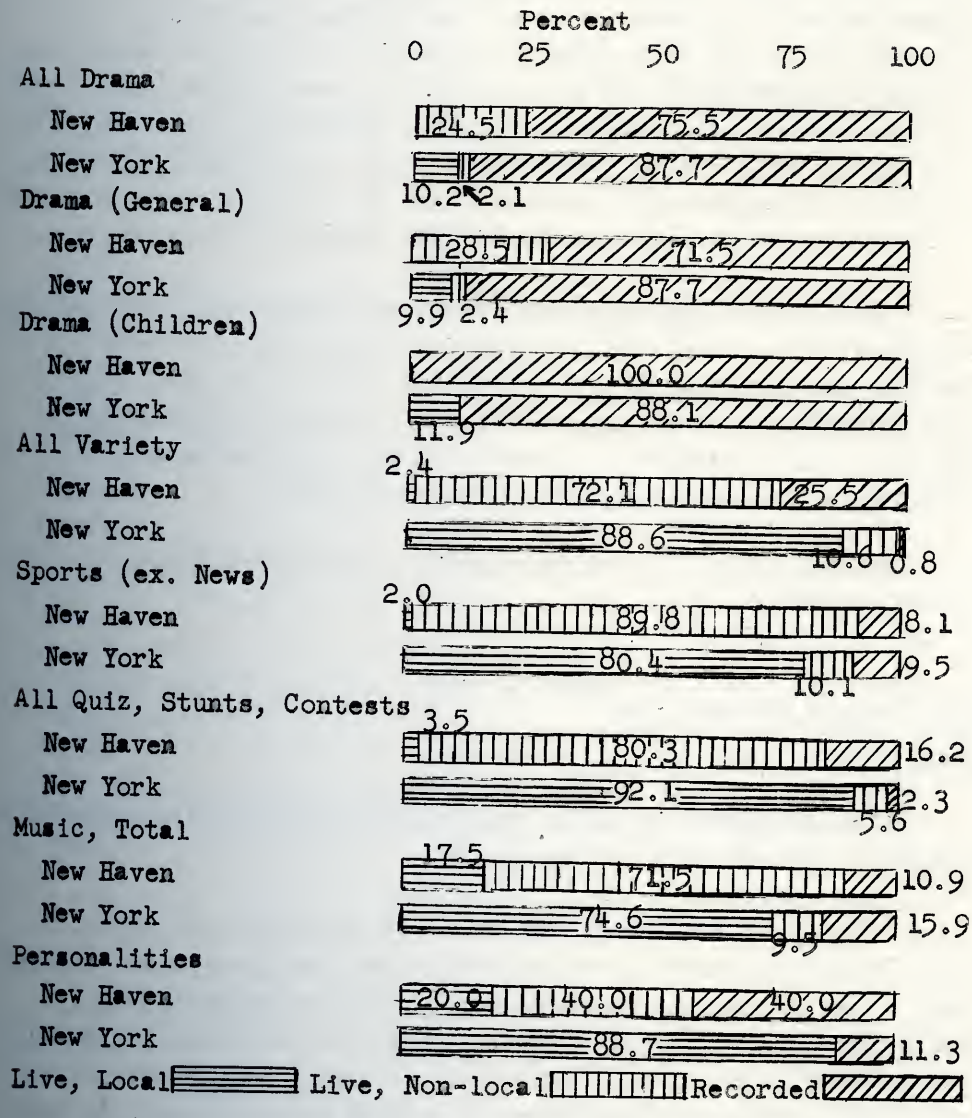
live, and less than one-fifth was local live. For this type of program, New Haven used much less live programming than did the New York stations. The average New York station presented three-fourths of such programs as live. Even the New York station with the least live orientation-type programming (WCBS-TV) used live programs for 56 percent of the time.

Form and Origin of the Several Entertainment-type Program Classes.

Figure 29 shows the form and origin of the various entertainment-type program classes in New Haven, as compared with the average for New York. In the case of Drama programs, New Haven offered one-fourth as live (all non-local) whereas the average for seven New York stations was one-

Figure 29

Percent of Live (Local), Live (Non-Local), and Recorded Programs in the Principal Classes of Entertainment-type Programs, New Haven TV Compared to New York, 1952.



eighth. Likewise, nine-tenths of the Music programs broadcast by WNHC-TV were live, and almost three-fourths of the Music was non-local live material. New York's average showed 85 percent live most of which originated locally. Likewise in the case of Sports programs, 92 percent were shown as live in New Haven, but 90 percent were non-local live. In New York, 90 percent were live, of which most originated locally. For each of these classes of programs the time of day when

the programs were available in live form from New York and the other commercial conditions favored their use on a simultaneous basis over WNHC-TV.

Certain classes of programs were more often used by the New Haven station in some recorded form. Thus, 26 percent of all Variety programs were broadcast from New Haven's station from recorded material, while this was true for less than 1 percent of such programs in New York. The same was true of Quiz, Stunts, and Contest programs, where 16 percent were recorded when broadcast from WNHC-TV, as compared with 2 percent in New York. And lastly, two-fifths of the Personalities programs broadcast from New Haven were recorded, as compared with 11 percent in New York.

While New Haven's entertainment-type program fare thus was more characterized by live material than was New York's, the New Haven station did relatively little in the way of local live program origination. It did more local originations for Personalities than for any other class; in Personalities 20 percent of the time originated in New Haven.

The data for Drama programs are broken down in detail in Table 15.

Form and Origin, Information-type Programs.

Our analysis of form and origin of Information-type programs is illustrated in Figure 30.

The greatest diversity in program form and origin in New Haven is found in the information-type programs. Of the four classes, one is entirely non-locally originated live material (Special News Events and Features), one is entirely recorded (Children's Information), another is predominantly recorded (Information, General - 80.8 percent), and the last, Domestic, has the largest proportion of local live material (76.3 percent) found on WNHC-TV.

In the New York area, information-type programs were largely filled with live material in all cases but one. In this, Information (General), only 36 percent was local live, and most (55 percent) was recorded.

Table 15

(continued on page 78)

Form and Origin of Drama Programs
New Haven TV Compared to New York, 1952.

	Live, Local				Live, Non-Local			
	Minutes		Percent		Minutes		Percent	
	NH	NY	NH	NY	NH	NY	NH	NY
Drama, all	0	1,627	0	10.2	490	330	24.5	2.1
Crime Drama, all	0	636	0	11.2	45	105	7.6	1.8
Western Drama, all	0	0	0	0	0	0	0	0
Action Drama, all	0	15	0	1.6	0	0	0	0
Comedy Drama, all	0	91	0	5.3	105	165	36.8	9.7
Drama, General	1,3[illegible]0	1,326	0	9.9	490	330	28.5	2.4
Domestic	0	420	0	27.9	269	60	72.1	4.0
Crime	0	605	0	10.8	45	105	7.6	1.9
Western	0	0	0	0	0	0	0	0
Action	0	15	0	1.7	0	0	0	0
Comedy	0	76	0	6.6	105	165	36.8	14.2
Romance	0	90	0	5.5	71	0	22.8	0
Musical	0	0	0	0	0	0	0	0
Classics	0	30	0	10.0	0	0	0	0
Other	0	90	0	17.7	0	0	0	0
Drama, Children	0	301	0	11.9	0	0	0	0
Crime	0	31	0	51.0	0	0	0	0
Western	0	0	0	0	0	0	0	0
Comedy	0	15	0	2.8	0	0	0	0
Adventure and Historical	0	224	0	88.2	0	0	0	0
Action	0	0	0	0	0	0	0	0
Fairy Tales	0	31	0	75.6	0	0	0	0
Classics	0	0	0	0	0	0	0	0
Other	0	0	0	0	0	0	0	0

(continued on page 78)

Form and Origin, Orientation-type Programs.

The form and origin of orientation-type programs appears in Figure 31. In three of the four program classes (Public Issues, Public Institutional and Religion) in which WNHC-TV broadcast programs, the proportion of recorded material was substantially greater than in the case of the New York programs. In all four classes of programs (the three cited plus Personal Relations) where New Haven received TV programs from its own station, the proportion of local, live origination was substantially lower than in New York. Live,

Form and Origin of Drama Programs
New Haven TV Compared to New York, 1952.
(continued from page 77)

	Recorded				Total			
	Minutes		Percent		Minutes		Percent	
	NH	NY	NH	NY	NH	NY	NH	NY
Drama, all	1,513	14,013	75.5	87.7	2,003	15,970	100.0	100.0
Crime Drama, all	554	4,921	92.4	86.9	599	5,662	100.0	100.0
Western Drama, all	255	3,119	100.0	100.0	255	3,119	100.0	100.0
Action Drama, all	15	939	100.0	98.4	15	954	100.0	100.0
Comedy Drama, all	180	1,447	63.2	84.9	285	1,703	100.0	100.0
Drama, General	1,228	11,776	71.5	87.7	1,718	13,432	100.0	100.0
Domestic	104	1,027	27.9	68.1	373	1,507	100.0	100.0
Crime	554	4,891	92.4	87.3	599	5,601	100.0	100.0
Western	30	1,563	100.0	100.0	30	1,563	100.0	100.0
Action	0	856	0	98.3	0	871	0	100.0
Comedy	108	919	63.2	79.2	285	1,160	100.0	100.0
Romance	240	1,545	77.2	94.5	311	1,635	100.0	100.0
Musical	30	286	100.0	100.0	30	286	100.0	100.0
Classics	60	270	100.0	90.0	60	300	100.0	100.0
Other	30	419	100.0	82.3	30	509	100.0	100.0
Drama, Children	285	2,237	100.0	88.1	285	2,538	100.0	100.0
Crime	0	30	0	49.0	0	61	0	100.0
Western	225	1,556	100.0	100.0	225	1,556	100.0	100.0
Comedy	0	528	0	97.2	0	543	0	100.0
Adventure and Historical	45	30	100.0	11.8	45	254	100.0	100.0
Action	15	83	100.0	100.0	15	83	100.0	100.0
Fairy Tales	0	10	0	24.4	0	41	0	100.0
Classics	0	0	0	0	0	0	0	0
Other	0	0	0	0	0	0	0	0

non-local programs constituted in New Haven almost one-third of the time of Public Issues programs, all of the time of Personal Relations programs and 6 percent of the time of Public Institutional programs. Religion programs were split almost evenly between local live and recorded.

Figure 30

Percent of Live (Local), Live (Non-local) and Recorded Programs in the Principal Classes of Information-type Programs (News Reports, General and Sports, and Weather Excluded), New Haven TV Compared with New York, 1952.

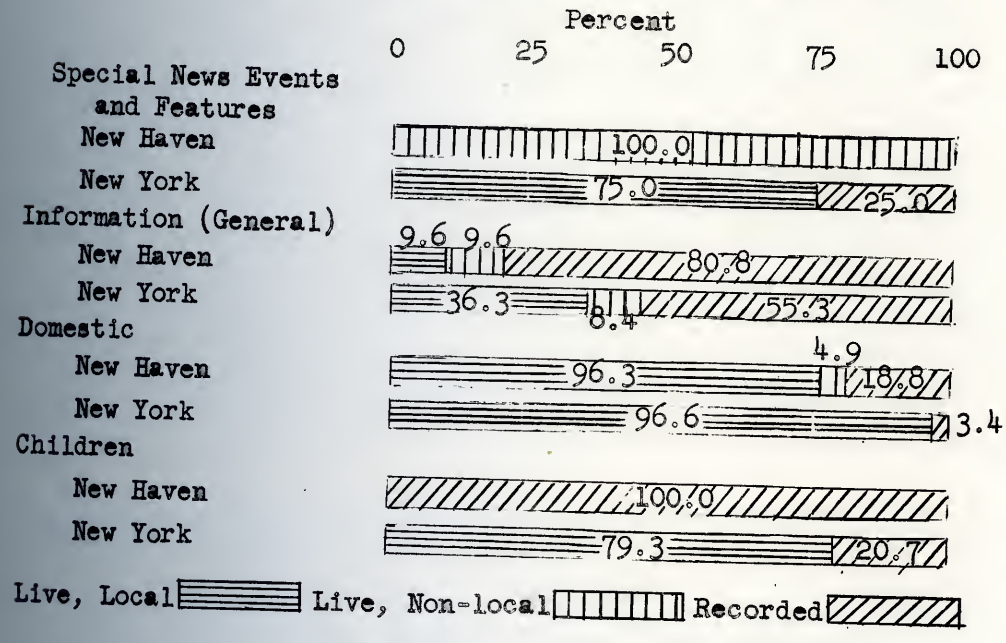
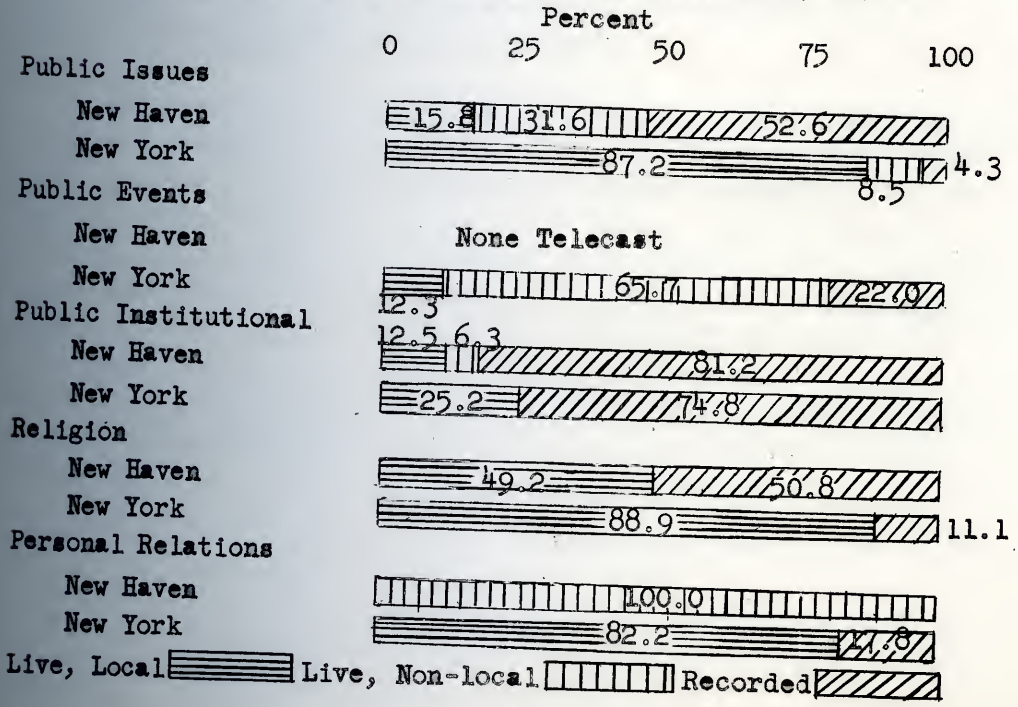


Figure 31

Percent of Live (Local), Live (Non-local) and Recorded Programs in the Principal Classes of Orientation-type Programs, New Haven TV Compared with New York, 1952.



Chapter VII

New Haven TV Advertising

This chapter is concerned with the amount of advertising on New Haven television in 1952, and with the comparison with New York's television output in the same year. Advertising is defined as "commercial" advertisements on behalf of third parties, if the broadcaster and viewer be counted as the two principal parties." Commercial advertisements are divided into "primary" and "secondary" advertisements. Primary advertising is defined as "commercial announcements which interrupt the flow of program material," and secondary advertising is "commercial material which either accompanies program material, or in fact constitutes the material of the program." Replicas of product packages used as backdrops would be an accompanying secondary advertisement. A commercial "pitch" lasting 25 or 30 minutes would be an example of an entire program that is secondary advertising.

All Advertising, Primary and Secondary.

During the week studied, WNHC-TV broadcast a total of 28 hours and 30 minutes of advertising. This total was 77 percent larger than the average for all New York stations and 20 percent larger than the total for the New York station broadcasting the most advertising, WNBT, which carried 23 hours and 42 minutes. The New Haven station carried more than three times as much advertising as did the station with the least advertising in New York, WATV.

What were the chances of the random viewer tuning in on an advertisement? Figure 32 draws some comparisons. The random viewer in New York had just under one chance in 5 of tuning in advertising, while the New Haven random viewer's chances were closer to one chance in 4. That is to say, advertising occupied 24 percent of total program time in New Haven as against 18 percent in New York. The chief source of the difference lay in primary advertising which took 13 percent of New Haven and 8 percent of New York program time. The proportion of advertising to time on the air by stations is shown in Figure 33.

Figure 32

All Advertising, New Haven TV
Compared to New York TV, 1952

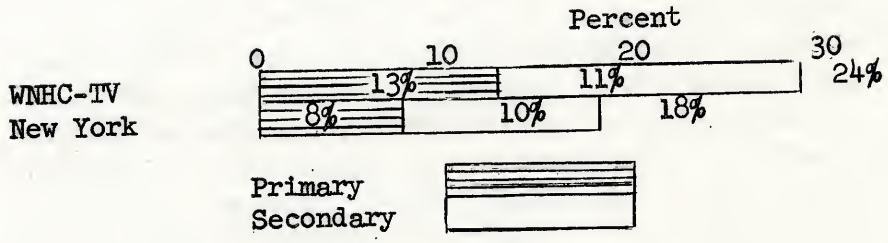
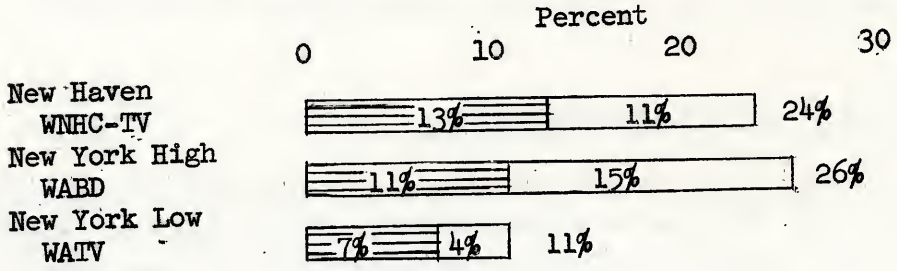


Figure 33

Proportion of Advertising to Time on Air,
New Haven Compared with New York TV Extremes, 1952.



New Haven's station had almost as high an advertising saturation as did WABD, the New York station which had the highest saturation and broadcast the smallest total program time. And the proportion of total air time devoted to advertising in New Haven was more than twice that in WATV, the station in New York with the lowest saturation. It will be noted that the saturation of primary advertising in New Haven (13 percent) exceeded that of WABD and was almost twice that WATV.

Primary Advertising.

During the week studied, WNHC-TV broadcast a total of 1,236 primary advertisements which accounted for 15 hours

and 18 minutes of air time. 1/ This was almost twice as many advertisements and half again as much time as on the New York station, WNBT, which carried the largest number and time in primary advertisements for the New York area. WNBT had 653 advertisements which accounted for 10 hours, 2 minutes of its time. The New York aggregate, which comprises the total of seven individual stations, had 3,104 primary advertisements, or only two and a half times the New Haven total. In terms of time on the air, primary advertisements in New York aggregated 51 hours and 31 minutes, or about three times the New Haven total.

The primary advertisements in New Haven were relatively more common on weekdays than on Saturday and Sunday, as appears in Table 16. But even so they were more evenly distributed throughout the week than was true in New York. In absolute numbers New Haven had three times as many primary advertisements on Saturday and Sunday as did New York, while for the weekdays New Haven had between two and three times as many.

Table 16

New Haven TV: Number of Primary Advertisements, Average Weekday, Saturday and Sunday, Compared with New York, 1952.

	Average Weekday	Saturday	Sunday
New Haven	187	150	154
New York	70	45	48

In proportion to total time on the air, primary advertising on WNHC-TV is heaviest on Sunday, and lightest on Saturday, as appears from Table 17. For each of the portions of the week shown in this table, New Haven has just short of twice the saturation with primary advertising found on the average for New York stations in 1952. In general the New York stations had a lower saturation with primary advertising than

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1/ These figures probably understate the actual amount of time in primary advertising by 5 to 10 percent of its amount. Independent check monitoring in the New York and Los Angeles studies where the same procedures were followed discloses that occasional advertisements were missed by one monitor but noted by another.

did the New Haven station. Even the New York station with the largest proportion of primary advertising to total time on Saturday and Sunday (WOR-TV) had an appreciably smaller proportion than did WNHC-TV. On weekdays, the proportion on WABD (the highest in New York) was only one-tenth of 1 percent higher than in New Haven. And the New Haven proportions were uniformly almost three times as large as for the New York station with the smallest proportions of primary advertising to total time (WOR-TV on weekdays, WABD on Saturday, and WCBS-TV on Sunday).

Table 17

New Haven TV: Percent of Total Time on the Air Devoted to Primary Advertising Compared with New York, 1952

	Weekdays Percent of Total Time	Saturday Percent of Total Time	Sunday Percent of Total Time
New Haven	13.3	11.2	13.6
New York			
Average	8.7	6.9	7.0
High	13.4	10.9	10.3
Low	4.6	4.6	5.1

The New Haven station while it carried primary advertisements more frequently, had shorter advertisements than did the New York stations, as appears from Table 18. Overall, the New Haven primary advertisements were one-fourth shorter on the average than were New York's.

Table 18

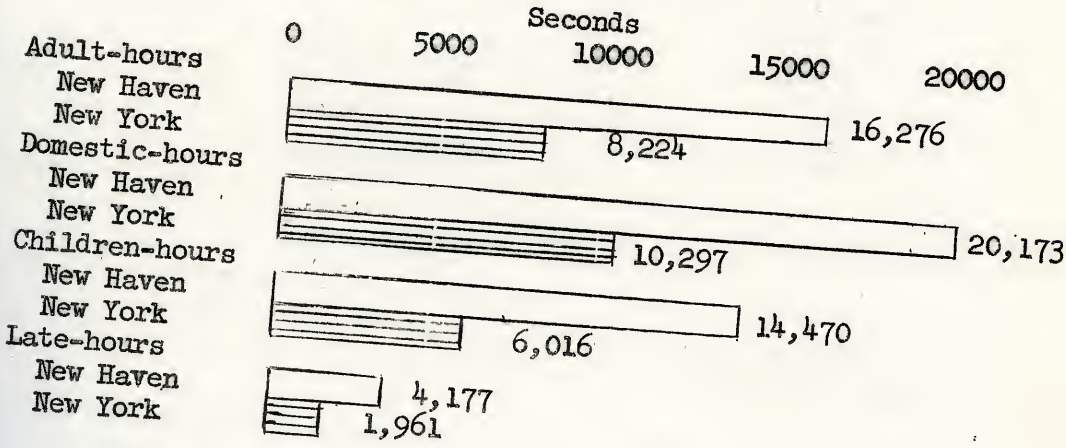
New Haven TV: Average Length of Primary Advertisements, Compared with New York, 1952

	Weekdays	Saturday	Sunday	Total
New Haven	45	41	46	45
New York				
Average	58	64	65	60
High	74	119	109	74
Low	51	48	51	51

The distribution of primary advertising as between time segments is presented in Figure 34. In absolute amounts the heaviest primary advertising took place in the domestic-hours, followed by the adult-hours, the children-hours and the late-hours in both New Haven and New York in 1952.

Figure 34

Length of Primary Advertisements, New Haven TV Compared to New York Aggregate, 1952



When expressed in relation to time on the air, primary advertising appears to have achieved its highest saturation in New Haven in the adult-hours, when 16 percent of the time was given over to this form of advertising as is shown in Figure 35. The children-hours, with 14 percent followed in second place, after which came the domestic-hours (11 percent), and the late-hours (10 percent). In New York the pattern was slightly different, with the domestic-hours most saturated (9 percent), followed by the adult-hours (8 percent), the children-hours (7 percent) and the late-hours (6 percent).

Secondary Advertising.

New Haven TV programming consisted of secondary advertising 11 percent of time on the air, or a slightly higher proportion than in the case of the average for New York, as is shown in Table 19. While the station in New York with the largest amount of secondary advertising (WNBT) slightly surpassed the New Haven station in the quantity of this form of

Table 19

Total Secondary Advertising, New Haven TV Compared with New York, 1952.

	Total Length of Program with Secondary Advertising Minutes	Total Length of Secondary Advertising Portions of Programs Seconds	Secondary Advertising as percent of Time on the Air Percent
New Haven	933	46,800	11
New York			
Average	642	31,342	10
High	970	49,222	13
Low	240	12,180	4

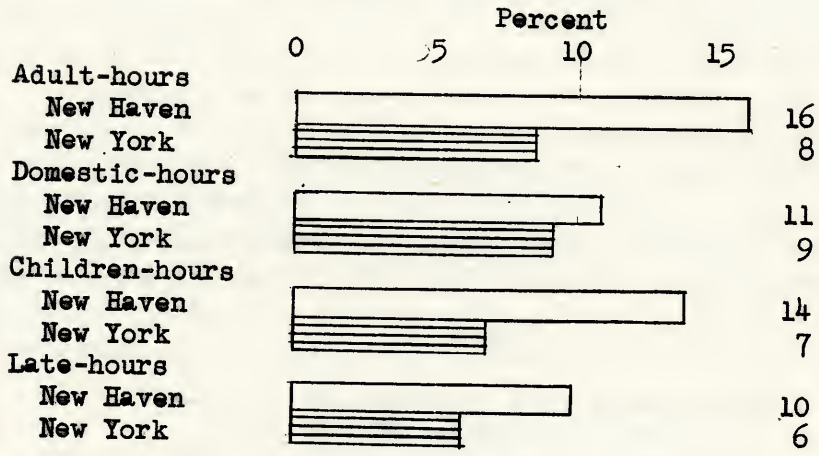
advertising carried, New Haven's station broadcast a very substantially larger amount than did the New York station with the least (WATV).

Of the total quantity of secondary advertising on the New Haven station most consisted of what we have called "intermixed" secondary advertising -- that kind where visual or auditory advertising is closely intermixed with program material. This type of secondary advertising amounted to 87 percent of the total in New Haven, while for the average station in New York it was 90 percent. The remainder in both cities consisted of "straight" secondary advertising -- that kind where advertising material is the program material, as in the Charles Antell advertising.

The incidence of secondary advertising in the various time segments appears from Figure 36. The largest portions of secondary advertising were concentrated in the domestic-hours in both cities. But New Haven had roughly three times as much as did the average New York station in the adult-hours raising that time segment to second place in terms of the amount of secondary advertising. Appreciably larger amounts of secondary advertising were found in New Haven's children-hours and late-hours than was the case in New York. Intermixed secondary advertising was particularly characteristic of the adult-hours and domestic-hours. Straight secondary advertising was proportionately a larger part of the total in the children-hours and the late-hours.

Figure 35

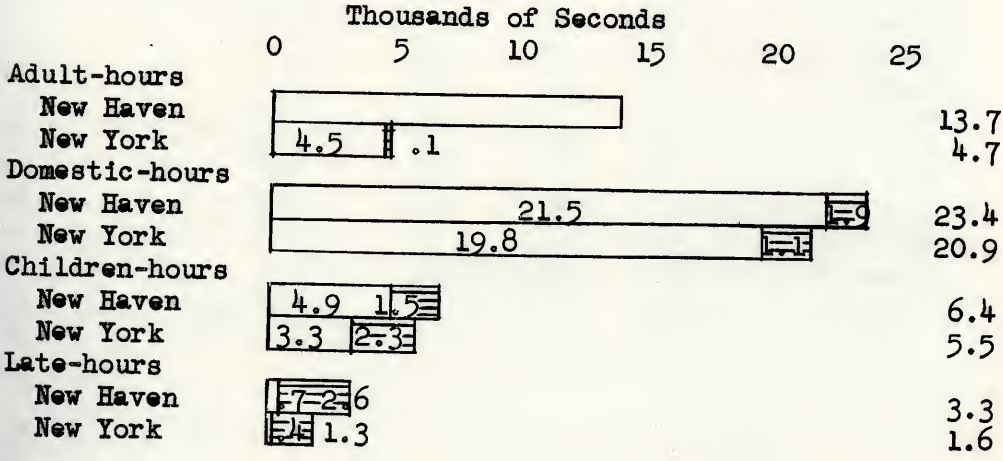
Proportion of Primary Advertisements to Time on Air, New Haven TV Compared to New York Aggregate, 1952



When secondary advertising is related to total time on the air in the various time segments it appears (see Figure 37) that the heaviest saturation with secondary advertising in New Haven was found in the adult-hours where 13.5 percent of the time was given to this sort of advertising.

Figure 36

Length of Secondary Advertisements by Time Segments, New Haven TV Compared to New York Average, 1952.



In the domestic-hours, 13.3 percent of the time was secondary advertising. Next largest was the proportion found in the late-hours (8 percent) while the least was found in the children-hours (6.3 percent). In New York, the average station had its heaviest saturation of secondary advertising in the domestic-hours (18.9 percent), with the late-hours (5.3 percent), the children-hours (5.0 percent) and the adult-hours (4.6 percent) following in that order.

In what kinds of programs is secondary advertising found? Table 20 supplies the answer. In New Haven the largest quantity of secondary advertising was found in Quiz, Stunts, and Contest programs, with the next largest concentration in Sports

Table 20

Programming with Secondary Advertising by Class of Program, New Haven TV Compared to New York Aggregate, 1952

Class of Program	New Haven			New York		
	Total Prog. Time (Min.)	Prog.Time Secondary Advertis. (Min.)	Percent Total Program Time	Total Prog. Time (Min.)	Prog.Time Secondary Advertis. (Min.)	Percent Total Program Time
News	2,889	45	5	2,203	6	*
Weather	25	14	56	144	21	14
Public Issues	95	0	0	704	15	2
Public Events	0	0	0	545	0	0
Public Institutional Information (General)	239	0	0	600	0	0
Religion	157	15	10	1,073	30	3
Drama	59	0	0	371	0	0
Dance	1,718	0	0	13,482	0	0
Music	0	0	0	0	0	0
Fine Arts	274	29	10	1,577	194	12
Variety	0	0	0	29	0	0
Personalities	1,062	165	16	2,342	435	19
Quiz,Stunts,etc	75	15	20	860	228	26
Sports	709	270	38	2,382	932	39
Domestic	793	246	31	3,162	292	9
Children's	414	134	32	4,094	1,985	48
TOTAL	523	0	0	4,127	359	9
	7,032	933	13	37,645	4,497	12

programs, and Variety programs in third place. Altogether nine of the 17 program classes had some secondary advertising in them. In New York the largest quantity of secondary advertising was found in the Domestic programs, with Quiz, Stunts, and Contests, and Variety programs in second and third place. There was some secondary advertising in eleven of the 17 program classes in New York.

In terms of the saturation of the several classes, one was most likely to encounter secondary advertising in New Haven in Weather programs where more than half of the total program time contained secondary advertising. The principal difference between the incidence of secondary advertising in program classes in New Haven and New York lay in the Sports programs where 31 percent of the New Haven program time had some secondary advertising in it while in New York only 9 percent did.

Public Agency Announcements.

New Haven's TV station broadcast a total of 156 public agency announcements totalling 1 hour and 30 minutes in the week studied in contrast to the New York average of 54 announcements totalling 46 minutes. Percentage-wise, New Haven devoted 1.3 percent of total time on the air to public agency announcements (compared to 24 percent devoted to commercial advertising) and New York devoted 0.9 percent to public agency announcements on the average (compared to 18 percent devoted to commercial advertising).

A comparison of the number and length of these public agency announcements as between New Haven and New York follows in Table 21.

Table 21

Public Agency Announcements, New Haven Compared to New York TV, 1952.

Station	Weekly Total Number	Length (seconds)	Percent of Total Time on the Air
New Haven (WNHC-TV)	156	5,450	1.3
New York			
Average	54	2,777	0.9
High (WATV)	73	4,411	1.4
Low (WJZ-TV)	32	1,944	0.6

In absolute terms, New Haven's totals were considerably higher than for any New York station. WNHC-TV televised more than twice as many public agency announcements as the New York high (156 to WATV's 73) and almost five times the number televised by the New York low (WJZ-TV's 32); WNHC-TV spent 20 percent more time on public agency announcements than the New York high (5,450 seconds to WATV's 4,411 seconds) and almost three times as much program time as the New York low (WJZ-TV's 1,944).

As has occurred before, however, the relationship is slightly altered when percentage of time on air is taken into account, and here the New York high (WATV) is seen to devote a slightly larger proportion of its time to public agency announcements than does WNHC-TV, the totals being 1.4 percent and 1.3 percent respectively.

Table 22 presents the data on public agency announcements by classes.

Table 22

Public Agency Announcements by Class,
New Haven TV Compared to New York TV, 1952

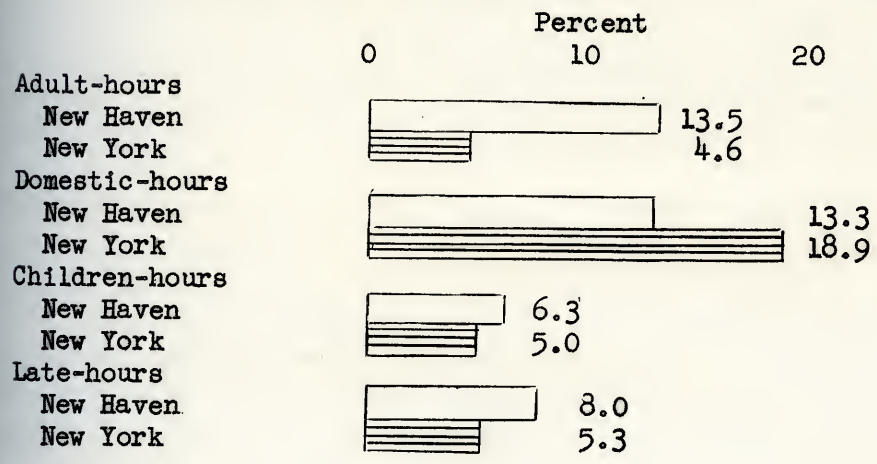
Class	New Haven		New York	
	Number	Percent of Total	Number	Percent of Total
National Defense	51	33	85	24
Civilian Defense	8	5	3	1
Religion	8	5	16	4
Charity and Health	54	35	238	63
Safety	19	12	9	2
"Freedom"	3	2	4	1
Miscellaneous	13	8	20	5
TOTAL	156	100	375	100

Both areas telecast the great bulk of their public agency announcements in two classes, Charity and Health and National Defense. Together, they constituted 87 percent of all public agency announcements in New York compared to 68 percent in New Haven. Charity and Health announcements accounted for three-fifths of all public agency announcements in New York,

with National Defense contributing one-fourth of the total. In New Haven, these two classes split about evenly, 35 percent for Charity and Health and 33 percent for National Defense. The "Freedom" class constituted the least amount in both areas, one out of 100 in New York and one out of 50 in New Haven.

Figure 37

Secondary Advertisements as Percent of Time on the Air, New Haven TV Compared to New York Aggregate, 1952



Chapter VIII

Procedure and Concepts

This is a report on TV programs in a community which has a single TV station -- New Haven, Connecticut. It employed the same concepts and the same procedures used in the study of New York TV programs four months earlier. Like the New York studies, this one was conducted by the National Association of Educational Broadcasters. The basic theory underlying these studies is that trained and qualified monitors, seated before TV sets and working under close supervision, can collect predetermined kinds of information about programs on the air with a high degree of accuracy. The following description of the procedure and concepts used in the study is organized in terms of (1) personnel and facilities, (2) procedure and concepts in monitoring, (3) editing, tabulating and analysis, and (4) reliability.

Personnel and Facilities.

The actual collection of data in New Haven was conducted by a staff supervised by Everett C. Parker. 1/ Monitoring was performed by four carefully selected persons, each of whom had college education and training and experience in social science research. They were selected from among graduate students available at Yale University. Three days of training were given these monitors by the author and Mr. Parker. Detailed explanation of the plan and procedure of the study was followed by practice monitoring with the use of the TV sets, electric clock, stop watches and the printed forms. Schedules were worked out for assignment of monitors to "cover" all programs broadcast by WNHC-TV for the full week, May 15-21. Provision was made for frequent rest periods for the monitors.

On the morning of Thursday, May 15, monitoring began with the first program broadcast, and continued uninterrupted until the last program went off the air on the night of May 21-22. The study was located in Yale University Divinity School. Two 22-inch television receiving sets were loaned for the study by the Zenith Radio Corporation. An electric clock with sweep

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1/ Director, Communications Research Project, National Council, Churches of Christ, and Lecturer, Yale Divinity School. Mr. Parker was formerly Director, Protestant Radio Commission, and is a producer of television and radio programs and motion pictures.

second hand and stop watches were provided for the monitors.

Procedure and Concepts in Monitoring.

Because the procedure and concepts employed were identical with those in the 1952 New York study and because the report on that study may not be available to everyone who reads this report, the following description is quoted from the New York report:

> "Essentially a television content analysis may be regarded as a problem in time accounting. The universe of time involved in the present study was the time between the first and last presentation of program material during the study week on each of the seven stations. A typical hour of time within these boundaries includes: (1) one or more "programs" the beginning and ending of which are marked by visual and aural "curtains" and within which there may be several kinds of advertising, (2) one or more "station breaks" lying between programs and in which announcements of station call letters, advertising for commercial interests other than those of the station, advertising for the station and its programs, and advertisements for public agencies may be made. One purpose of this study was to measure the amount of time devoted to programs, and to advertising for interests other than those of the station. Measurement of program time requires determination of what is meant by a "program." The study was so designed that the amount of time devoted to programs could be measured on a gross and also on a net basis. In favor of the use of the gross, or total, time concept there was the solid tradition that the purpose of radio and television is to produce "programs" and that the viewer is expected to watch the advertising and promotional material broadcast, as well as the net program time."

Net program time had previously been tabulated in the 1952 New York study as a check on the significance of the total program time tabulations. Such net program time was defined as curtain-to-curtain time (excluding station breaks within the curtains) minus primary advertising time within such curtains.

The present study deals solely with total program time although net program time could have been tabulated from our basic data. Total program time, to sum up, includes net program time, and in addition, advertising of all kinds as well as the non-advertising use of station break time.

We quote further from the description of procedure as given in the report on the 1952 New York study:

> "The foregoing concepts are simple enough and administratively feasible. The sole problem in applying them is the same one encountered in previous studies, namely, that there were found to be a few long merchandising "spiels" outside of program curtains, the inclusion of which with the preceding programs would distort the results. The same convention was adopted in the present study as was used in the Los Angeles study, of counting such material as a "Shopping and Merchandising" program where its length was three minutes or longer; otherwise it was considered to be a primary advertisement outside a program.
>
> The time accounting procedure for programs rests on a theory of classification: that a program may be classified in accordance with the nature of its predominant elements. Where a program contains elements or characteristics which, taken singly, would suggest different classifications, the theory runs that it may be classified on the basis of the predominant element. Predominance in this sense comprehends both the amount of time devoted to the elements, and the emphasis given them by qualitative and structural aspects of the program. The program classification scheme rests on an articulated and related concept, that such predominant characteristics may be grouped under homogeneous headings so that, as far as possible, like things are places together.
>
> The procedure followed by the monitors, under supervision, may now be described.
>
> (1) Monitors were required to identify, describe, and time to the minute the program matter, and to record such information in accordance with instructions. The Monitor's Instructions are reproduced as Appendix B. These instructions directed the monitor to fill out a master card for each program segment (the master card is reproduced as Appendix C.)

On its face this card called for the time the program began and ended, the title of the program, an indication whether the program as broadcast was recorded or live, the day, date, station call letters and a control serial number. The monitor was also asked to recommend the proper program classification for the program. The purpose here was to focus the monitor's attention on the objective aspects of the program which would indicate which classification was most appropriate. It was at this point that the supervisors were particularly useful in conferring with monitors while the program was being monitored. To insure such attention the supervisor was also required to recommend a program classification for each program. Monitors were supplied with copies of the Tentative Program Classification. (see Table 23)

Monitors were instructed to write an objective description of the content of the program on the back of the master card or on special forms for certain program types. This report was expected to be a full synopsis of the material in the program and its form. While writing it (as the program was being broadcast) monitors were trained to watch for the presence or absence of elements in the program which would tend to place it in one rather than another of the classifications.

Sometimes a program falls into several clearly marked subdivisions in each of which content and structure may be unique. Monitors were advised to treat each of these self-contained units as if it were a separate program, using a separate master card for each with appropriate special report forms. Where transitions from live to recorded material took place within a program, monitors were instructed to record this fact on the back of the master card or on the special report forms. These special report forms were designed to elicit the particular kinds of information known to be useful in the editing and analytical phases of the study. Reproduced in Appendix D, these forms were supplied the monitors for use with News, Public Issues, Public Institutional, Information, Religion, Drama, Variety, Quiz, Stunts, and Contest, and Popular Music programs.

Two other functions were performed by the monitors in relation to program content. They were instructed to identify the sponsorship of programs,

wherever this was possible and to record this information on the back of the master card. They were also given special instructions on recording violence.

The monitor's report on violence was in addition to the required information on program content. He was asked to report with respect to individual acts of violence, and also with respect to the degree to which violence was represented in the whole program. An act of violence was defined as follows: 'An episode of violence of whatever duration which concerns the same agent and the same receiver. Thus a battle scene in a war picture would be one act; a chase scene by a posse after the same bandit or group of bandits (even if interrupted by flashbacks to other scenes) would be one act; an attack by one person on another, in the course of which a third person attacks the first person would be two acts; a chase sequence or an extensive fight is one act.'' Individual acts or threats of violence were to be reported on the back of the master card where columns and lines were provided for the following information with respect to each act or threat. Classification of the act or threat as (1) having a human agent ('when the agent is human and commits an act such as may cause physical or psychological injury, hurt or death to another person, persons or other living thing. [This] includes self-inflicted violence, slugging, shooting, bombing, slapping, pushing, deliberately crashing an automobile, etc.''), (2) having a non-human agent ('Similar to Type 1, except that the agent is non-human. Examples are acts of God [earthquakes, floods, storms] , any type of purely accidental violence [car crashing as result of skidding on ice], acts of animals or other living things.'), (3) being a threat ('Any manifest threat to commit the kinds of violent acts covered in Types 1 and 2'). In addition to this classification of types of agents, for each act or threat the monitor was to record the means employed. Further he was asked to report for each act or threat (1) whether the agent was committing the act or threat "in the enforcement of law and order" or not, (2) whether the act was committed in a context manifestly intended to be humorous, or not, and (3) whether each act of

violence was for that particular program "central" to the plot or program, or not central.

The information sought concerning the saturation of the whole program with violence was obtained by asking the monitor to record his judgment whether the program was predominantly violent, subordinately violent or whether no violence was exhibited in it. In making this determination he was to consider the violence of the theme or atmosphere in addition to the number of individual acts or threats.

(2) The monitor was required to record the identification and length (to the second) of all advertisements and public agency announcements. Space was provided on the face of the master card for reporting primary advertisements present in a program. Primary advertisements taking place in a station break outside programs were reported on a master card marked as a "station break card." In order to measure the amount of secondary advertising, the monitor was requested to report on the back of the master card information about the presence of "inescapable" advertising matter in the form of products or signs displayed before the camera while the program material itself was being presented. Monitors were to time such displays, and to record such information; where such material was so closely interspersed with program material as to defeat such efforts, this too was to be reported on the back of the master card."

Editing, Tabulating and Analysis.

Following the receipt of the cards and supplementary forms from the monitoring staff, the material was edited under the direction of the author. The first step was to edit and code program time, advertisements and public agency announcements. The second was to assign tentative program classifications to each program. In making such assignments there was used all the information reported by the monitors, the recommendations by monitors and the monitoring supervisor, critical information from the files of television critics' reviews, and the author's personal experience in watching television programs. Attention was paid, while making these determinations, to the possibility that different installments of multi-weekly programs might justifiably be given different classifications. No changes were made in the program classification scheme and definitions

during the New Haven study.

Program records were also reviewed to determine which programs should be designated as having secondary advertising. Here again the criterion was the issue of predominance. If the program appeared to be more than half dominated by secondary advertising (in the case of intermixed secondary advertising), it was so designated. If it did not, the secondary-type advertising in it was ignored for tabulation purposes. A program where the advertising is the program content ("straight secondary advertising") necessarily is all counted as secondary advertising.

Special editing and tabulation problems may now be reported on.

Sustaining vs. Sponsored Programs.

No tabulations are offered on sustaining as distinct from sponsored programs. The attempt was made to determine these data, but both the reliability of the results and their meaningfulness was doubtful. In earlier years the sustaining program in radio was identifiable for the program values which were unique to it. Today in television the sustaining program where it is identifiable at all is distinguished chiefly by the fact that it has not yet been sold to a sponsor.

Reliability.

In a broad sense, the representativeness of the results of this study of New Haven TV rests on the representativeness of the week's programming selected for study. The week of May 15-21, 1952, was in the "winter" program season. It contained no extraneous holidays or unusual public events. A more representative sample of the programs available to New Haven audiences could have been obtained had sample days been picked with representation of summer as well as winter programming. For administrative and financial reasons it was impracticable to either record all programs by kinescoping or to reassemble the staff a number of times during the year. These were the two alternative ways in which such dispersal of program material samples might have been obtained.

In the narrower sense of reliability as it is affected by the performance of the staff, two facts should be stated. No new reliability checks were conducted during the New Haven study. However, the procedures and policy of this study were identical with those employed in the New York study in 1952. In that and preceding studies using comparable methods reliability checks on the program material monitored by independent monitors were conducted. No disagreement in program classifications were disclosed in such reliability checks. The reliability of the count of advertising material, as reported in Chapter VII, indicates the extent of the probable under-reporting of primary advertisements.

Table 23

NEW HAVEN TELEVISION: PROGRAM CLASSIFICATION, May, 1952.

Class	Title	Description
1	News	
1(a)	News reports	General news programs including all news reports except sports news.
1(b)	Special events and features	Specialized and extensive treatment of background of current news; other "feature" programs. These programs often employ extensive remote or actuality film coverage.
2	Weather	Reports and forecasts.
3	Public issues	
3(a)	Individual Views	Expressions of opinions on public policies in formal or informal talk or interview, with absence of debate.
3(b)	Discussion and debate	Expression of different opinion and points of view.
4	Public events	Public ceremonies, assemblies, parades; sessions of official bodies, etc., reported extensively, not as part of a news program.
5	Public institutional programs	Programs demonstrating some aspect of the organization or activities of such institutions as the Army, Navy, Cerebral Palsy drive, etc.
5(a)	Expository	Factual description and appeals for action.
5(b)	Dramatization	Dramatic-enactment or re-enactment of some phase of the activity.
6	Information (General)	
6(a)	Science	Must include some reference to or discussion of scientific principles. "Nature" film shorts are not included here.
6(b)	Travelogue	Documentary material on lands and people.
6(c)	Other	Miscellaneous documentary material on nature, industry, technology, health, etc. Includes "institutional" advertising films produced by commercial organizations. Also instructional programs not specifically intended for women (class 16) or children (class 17).
7	Religion	Religious services, talks, dramatizations, hymns.
8	Drama	Fictional dramatization. Includes usually a complete story or a segment of a continuing story. Dramatizations which are minor portions of programs which have pre-

Class	Title	Description
		dominantly other interests are excluded. No distinction is made between film and live productions.
8(a)	Domestic	Includes drama concerned primarily with family relations and problems; television soap operas may fall here.
8(b)	Crime	Crime melodrama, murder, spy, detective, mystery and horror stories.
8(c)	Western	The standard cowboy melodrama.
8(d)	Action	Adventure and action stories lacking the western plot and setting in which other interests than action are subordinate.
8(e)	Comedy	Dramatic programs emphasizing comedy, including some serial programs closely related to the domestic drama class but with greater emphasis on comedy situations.
8(f)	Romance	Including historical and other stories with a predominantly romantic theme.
8(g)	Musical	Musical comedies and light opera.
8(h)	Classics	Dramatic works that have become part of the permanent literature of the theatre; or films and plays based on classic novels or stories.
8(i)	Other	Includes some Science Fiction and war stories.
9	Dance	Presentation of dance as an independent art, as in theatre production of classical ballet, etc.
10	Music	Musical programs included here are those in which music is the dominant element of the program other than Housewives' Music (class 16(g)).
10(a)	Serious	"Classical" music; the permanent literature of the concert hall.
10(b)	Light	"Semi-classical," "dinner" music.
10(c)	Popular	Current songs, dance music, "hillbilly" music.
11	Fine arts	Painting, sculpture, graphic arts, etc.
12	Variety (General)	Any composite of singing, dancing, instrumental music, comedy skits, impersonations, magical tricks, acrobatics, etc., whether it be "formal" theatrical variety or special television forms of variety lacking some of the characteristics of theatre presentations. It is distinguished from music (10(c) in that variety acts rather than music predominate, and

Class	Title	Description
		from Domestic programs (16(f))and (16(g))in that special housewives' interests are lacking or subordinate.
13	Personalities	Interviews or conversations with or about celebrities, people""in the news," unusual occupations, etc. Also includes dramatizations of an individual's life problems in an ostensibly realistic manner and in conjunction with the appearance of the individual. The emphasis is on displaying the subject rather than on serious discussion.
14	Quiz,stunts,contests	Any program in which the basic activity is a social game or contest of wits or other talents or chance, with prizes or penalties for the performance, excluding sports.
14(a)	Experts, guests	The contest or stunt occurs among a panel of "experts" or a group of invited guests.
14(b)	Studio audience	The participants obviously are drawn from among the casual studio audience.
14(c)	Telephone	The contestants are members of the home audience, reached by telephone.
14(d)	Talent	Shows in which professional or non-professional entertainers compete for applause and/or assistance in their professional career.
15	Sports	Includes the major competitive team sports, field sports, and individual athletic skills and recreations.
15(a)	News, interviews	News of the sports world; interviews or discussions on the subject or sports where these are not minor parts of another program. May include brief excerpts from films of sporting events.
15(b)	Spectator sports	The major competitive sports presented extensively; basketball, boxing, wrestling, track events, etc. Also includes such synthetic sports as "roller derbies," "jalopy races."
15(c)	Participant sports and recreations	Including hunting, fishing, mountain climbing, etc.
16	Domestic	Programs intended primarily for women; addressed to their interests as housewives. Includes all "merchandising" programs.

Class	Title	Description
16(a)	Cooking	Cooking demonstrations, recipes, food and their qualities, etc.
16(b)	Arts, crafts and hobbies	Non-fictional programs having to do primarily with the household and its activities, including household hints, interior decorations, hobbies, pets and handicrafts.
16(c)	Shopping and merchandising	Programs displaying or hawking merchandise or services, discussing fashions, the merits and uses of various products or services, giving advice on buying, etc. Includes "commercial pitches" longer than 3 minutes outside of titled programs. All advertising messages inside titled programs and all advertising messages 3 minutes or less in length outside titled programs are ignored in the program classification and the time devoted to such messages is counted in the classification given to the text of the program.
16(d)	Personal care	Beauty, hairdressing, physical fitness, etc.
16(e)	Personal relations	Discussion of marriage and family problems, including applications of social sciences.
16(f)	Domestic variety	A special form of the variety show produced for housewives; with miscellaneous shopping information, cooking and style hints, personality interviews, etc., intermingled with variety acts.
16(g)	Housewives' music	Music programs aimed at housewives. Programs placed in this class because of the context (behavior of the Master of Ceremonies, for example) or of a content including some cooking, recipes, etc., but with music the predominant interest.
16(h)	Other	
17	Children's programs	All programs in any of the preceding classes, intended primarily for children, as indicated by specific content, advertisements, title or context. Time of broadcast was not relied on in classifying in this category.
17(a)	Information and instruction	Programs intended to provide information and/or instruction in fields and activities of special interest to children.

Class	Title	Description
17(b)	Pre-school entertainment	Programs at the nursery-school level for the youngest children.
17(c)	Drama	Includes usually a complete story or a segment of a continuing story. Dramatizations which are minor portions of programs which have predominantly other interests are excluded.
17(c)(1)	Crime	Crime melodrama, murder, spy, detective, mystery and horror stories.
17(c)(2)	Western	Standard westerns, with or without live studio setting.
17(c)(3)	Comedy	Includes programs with emphasis on comedy situations.
17(c)(4)	Adventure and historical	Fantastic adventure and "historical" thrillers.
17(c)(5)	Children's action	Adventure and action stories in which other interests are not predominant.
17(c)(6)	Fairy tales	Tales and stories from folklore.
17(c)(7)	Classics	Dramatic works that have become part of the permanent literature of the theatre; or films and plays based on classic movies or stories.
17(c)(8)	Other children's drama	
17(d)	Teen-age variety	Variety shows by or for teen-age children. Commonly contain sports interviews, deportment and clothing advice, music, dance, or amateur contests.
17(e)	Children's variety	Variety shows for children, especially younger children. Sometimes children participate. Includes circus, clowns, acrobatics, vaudeville.
17(f)	Quiz, stunts and contest	As in class 14, but with children as participants and intended for child audiences.
17(g)	Other children's programs	

Appendix A

COMPARISON OF NEW HAVEN, TWO NEW YORK, ONE LOS ANGELES, AND ONE CHICAGO ANALYSES OF TELEVISION PROGRAMMING

Program Class	Percent of Total Time				
	New Haven 1952 [1]	New York 1952 [2]	New York 1951 [3]	Los Angeles 1951 [4]	Chicago 1951 [5]
News	12.6	5.9	5.5	12.2	5.0
Weather	0.4	0.4	0.4	0.6	0.7
Public Issues	1.4	1.9	1.4	1.1	1.8
Public Events	0	1.4	0.9	0.1	0
Public Institutional	3.4	1.6	1.1	1.6	1.6
Information (General)	2.2	2.9	3.3	2.6	2.0
Religion	0.8	1.0	0.7	0.6	0.1
Drama (General)	24.3	35.7	25.4	25.6	26.2
Dance	0	0	0.1	0	0
Music	3.9	4.2	3.6	6.1	3.0
Fine Arts	0	0.1	0.1	0	0.3
Variety (General)	15.1	6.2	13.6	9.7	8.8
Personalities	1.1	2.3	4.2	2.0	7.6
Quiz, Stunts and Contest	10.1	6.3	6.9	6.2	6.6
Sports	11.3	8.4	10.1	5.4	20.9
Domestic	5.9	10.9	10.2	16.4	7.2
Children's Programs	7.5	11.0	12.5	10.3	8.3
TOTAL	100.0	100.0	100.0	100.0	100.0

1. May 15-21, 1952
2. January 4-10, 1952
3. January 4-10, 1951
4. May 23-29, 1951
5. July 30-August 5, 1951

Appendix B

NATIONAL ASSOCIATION OF EDUCATIONAL BROADCASTERS
MONITORS' INSTRUCTIONS

A. Cards.

1. Fill out one card for each program segment. A program segment is either (a) a program--i.e., the time between a program's opening and closing "curtains"--or (b) a station break. A segment may cover as much as several hours, or as little as one minute. Time each program to the minute, by the electric clock and enter the starting and finish times on the card.

2. Make a separate card for each station break where there are announcements between the programs. (By "announcements" we mean announcements on behalf of some commercial or non-commercial interest other than the station itself. Do not consider announcements to include the broadcast of station call letters, or promotional plugs for later shows.) A station break begins when one program ends; it ends when the succeeding program begins. To save your time do not bother recording the time when the station break begins (it will already be on the preceding program card), nor when the station break ends (it will appear on the following program card). But be very careful to record and time all commercial and other "announcements" (as defined above) in the station break.

3. Number cards consecutively each day for each station. Begin the first day with "1," the second day at "101," and so on.

B. Program information desired.

1. Fill out each card completely.

2. Title of program. On face of card record exact title of program. If an artist or commentator's name is part of or linked with program title, please record this precisely.

3. It is especially important to write an objective description of the content of the program on the back of the card, or on special forms for certain program types. This means a complete report on the material which constitutes the program. It also means a careful description of the form of the program. Special instructions for certain program classes are given below, and special forms are provided for certain program classes. For all programs, however, give a complete report on the program. In doing so, please avoid words like "bad," "good," "poor," etc. We do not want you to write down your evaluation of the program. We do want objective information about the program.

4. Sponsorship. The program sponsor will often be identified at the "opening curtain" for a program, and again at the "closing curtain." Indicate in recording the title--the sponsor's name where it is given on line "Title of program" on the Master Card.

5. Study the program classification definitions carefully. Do the same with the special instructions given below. Study the special report forms provided for certain classes of programs. When you monitor a program watch especially for the presence or absence of elements in the program which would tend to place it in one rather than another of the classifications, according to these instructions and forms.

6. Where a program naturally falls into several sub-divisions, each of which is completely self contained and perhaps different in some important respect from the others, please report each subdivision on the back of the program card. Treat each of these subdivisions as if it were a separate program, as far as all instructions are concerned. Use extra cards and special report forms freely, numbering them so that they may be clipped to the proper "master card."

7. Unless specifically provided for on the special report form, indicate on the face of the master card whether the program is all live or all recorded. Where the program is a mixture of both kinds of material, please note the time when each was presented on the back of the master card, or on the special report forms (as applicable).

8. Be alert for any kind of participation by any school, college, university or other educational institution in the production of the programs. Describe the nature and extent of such participation on the back of the Master Card or on the special report forms.

8a. Special instructions for certain classes of programs: Certain programs will be singled out for special attention in monitoring. These will include the 10 top rated programs, programs lauded and those deplored by critics, and certain unique TV programs. Two monitors will be assigned to these and their structure will be observed in fine detail.

Class (1) NEWS	Use special report form A. Clip it to the master card when filled out.
Class (3) PUBLIC ISSUES	Use special report form B. Clip it to the master card.
Class (5) PUBLIC INSTITUTIONAL	Use special report form C. Clip it as usual.
Class (6) GENERAL INFORMATION	Use special report form D. Clip it as usual.
Class (7) RELIGION	Use special report form G. Clip it as usual.
Class (8) DRAMA	Use special report form E. Clip it as usual. If you think it is "historical" we need evidence that the intention is to give a serious treatment of historical events, for example, credits to professional historians as advisers, references to source material, etc. or other

indications or an attempt at authenticity. The reenactment of significant historical events of prominence given to known historical persons are also significant in differentiating historical drama from mere "costume" romance that happens to be dressed in the clothes of a certain historical epoch.

If you think it is "romance": since almost all movies contain a "love interest" we need to have evidence that the love interest is primary.

Class (9) DANCE

On back of Master Card, give names of dancers, titles of dances, names of choreographers and composers. If there is more than one dance episode, record and time each episode separately. (See definition to distinguish Dance from Variety program material.)

Class (10) MUSIC

On back of Master Card, note the titles of musical works, the names of composers, and the names of the performers. Where program presents a mixture of "serious," "light," and "popular" music, time each selection and record the time on the back of the master card, along with the other information concerning this selection. (For programs devoted entirely to Popular Music (such as those featuring popular dance orchestras), please use special report form F.)

Class (11) FINE ARTS

On back of Master Card, record the name of artists and describe the artistic works fully which are presented.

Class (12) VARIETY

Use special report form F. Clip it as usual.

We adopt the convention of beginning the episode with the first moment of actual performance and ending with the termination of the actual performance. Use some such designation as "business" for the intervening periods of applause, comments by the MC, introductions, taking of bows, etc. Such "business" will be most abundant in the kind of informal show in which there may be conversation, joking, or even something like an interview preceding

or following the actual performance. We will treat these simply as "business" unless they become a prominent feature of the program. Then they will be treated as episodes in their own right. Report only the number of acts with their times on Form F. "Business" will be considered as taking up the remaining time.

Class (13) PERSONALITIES

On the back of the Master Card indicate full details as to the name of person conducting the interview(s), the name(s) of the one(s) interviewed, and the topics discussed. Indicate the character and frequency of autobiographical or other self-reference by participants. Indicate any emphasis on the personality, talents, preferences, and tastes, etc., of the participants. Give samples of dialogue. What is the nature of the audience aimed at insofar as this may be inferred from the content of the program? Time each interview (where there is more than one) and enter all of this information on the back of the card.

Class (14) QUIZ, STUNTS AND CONTESTS

Indicate on special report form F the extent to which contests use (a) experts and invited guests; (b) studio audience; (c) the home audience via telephone. Indicate also the extent of the "amateur" element where this enters into program. Please especially note the extent to which the program contains elements similar to those in HOMEMAKING programs, such as instructional material (for cooking, decorating, etc.),shopping material (demonstration of products and services).

Class (15) SPORTS

Make plain on the back of master card the extent to which the program is a broadcast of a sports event, as distinct from news about sports events. Please list topics covered in SPORTS NEWS programs so that time devoted to spectator sports news may be distinguished from that devoted to participant sports.

Consider whether films on fishing or yachting should not be classed as programs on participant sports rather than information.

Class (16) DOMESTIC

Except as noted below use back of card for recording nature of these programs. Give special attention to those in which there is a mixture of entertainment (variety acts, stunts, quiz and contests, personalities), news, instructional programs specifically aimed at housewives (cooking, decorating, etc.,) and shopping programs (display of merchandise and services). PLEASE IDENTIFY each of these elements <u>as it appears</u> and record the time devoted to each element. Use special report form F for Housewives, Variety, Music and contest shows.

Class (17) CHILDREN'S PROGRAMS

(17)(a) CHILDREN'S INFORMATION AND INSTRUCTION Use special report form D.

(17)(c) DRAMA Use special report form E.

(17)(d) TEEN-AGE VARIETY Use special report form F.

(17)(e) OTHER CHILDREN'S VARIETY Use special report form F.

(17)(f) QUIZ, STUNTS AND CONTESTS

Indicate on special report Form F the extent to which contests use (a) experts and invited guests; (b) studio audience; (c) the home audience via telephone. Indicate also the extent of the "amateur" element where this enters into the program. Indicate the reasons why you class this as a children's program.

9. One fundamental rule: EVERY MINUTE OF PROGRAMMING ON EVERY STATION MUST BE WATCHED DURING THE SEVEN DAYS OF THE STUDY.

10. Another fundamental rule: STRICT SCIENTIFIC OBJECTIVITY IS DESIRED AT EVERY STEP OF THE STUDY. MONITORS WILL PLEASE PARK ALL PREJUDICES AND FAVORITISM (if they have any) OUTSIDE THE MONITORING ROOM.

C. Advertising material.

1. Time all "announcements" and record the time <u>in terms</u> of minutes and seconds. All advertising announcements are to be recorded on the card relating to the time segment in which it takes place, e.g. either a program card or a station break card. Use the stop watches and electric clock for this purpose. Do <u>not</u> guess. Record the nature of the announcement, giving

especially the name of the beneficiary (i.e. sponsor, product name, or "cause"--such as announcements on "Freedom is Everybody's Business").

2. Note the presence of "inescapable" advertising matter in the form of products or signs displayed before the camera while the program material itself is being presented. Record on the back of the master card this information, <u>including the time when such matter is before the camera</u>.

3. Make every effort to time all commercial advertisements, or displays of merchandise. Where such material is so closely interspersed with the program material as to defeat your efforts, call the supervisor's attention at once to this fact and record your experience on the back of the card. Mark the front of the master card in large letters "U.T." (untimable).

D. General.

Use your supervisor as much as you feel like for advice or help. Call for relief frequently--do not stay at one set for more than two hours, as a general rule. And thank you in advance for your cooperation and conscientiousness.

Appendix C

DAY _____ DATE _____ STATION___No.__
PROGRAM (Time to the Minute):

Time on _____ Time off_____Length_____

Title of program (or indicate if Station Break)_____

Recorded Live Program Class:
Viewer Opinion___

Supervisor_____

COMMERCIAL ANNOUNCEMENTS:(Time to the second)

	BEGINNING	ENDING	LENGTH(Seconds)	SPONSOR'S NAME	PC	Min.
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						
11.						

Name(s) of Viewer(s) _____

P.Class	
Tot.T.	
Net.P.T.	
Ad.Tip	
Ad.Tib.	
Tot.A.T.	
Patip	
Patib	
Tot.Pat.	
#Ads	
#PA	
Min.L.	
Min.R.	

Appendix D

News: Special Report Form A

_____
(station)

_____
(card #)

_____
(name of commentator or commentators)

News topics or subjects	Local (min.)	National (min.)	International (min.)	Total (min.)
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				
_____				

Format of program (check which apply):
(1) On-stage commentator ( )
(2) Off-stage commentator with still news pix ( )
(3) Off-stage commentator with "flash" video headlines ( )
(4) Video news only ( )
(5) News-reel-like
(6) Near-simultaneous, either film or live ( )
(7) Other (describe) ( )

Appendix D

Public Issues: Special Report Form B

_____ (station)
_____ (card #)

Please report under each of the following headings for this program.

Name and title of moderator: _____

Name(s),title(s) and organizational affiliation(s) of participant(s) _____

_____

Who sponsors this broadcast? _____

GENERAL TOPIC OF DISCUSSION: _____

Summary of discussion: _____

_____

_____

Indicate extent of difference of opinion on part of participant(s):

_____

Comments on format: (Is it a "mock trial," formal debate, etc.?)

Appendix D

Public Institutional Programs: Special Report Form C

_____ (station)
_____ (card #)

Please report under each of the following headings for this program.

1. Who sponsors this broadcast? _____

_____

2. What is title of program material? _____

_____

3. What is the activity or cause being publicized? _____

_____

4. Describe the content of the program: _____

_____

5. Nature of any specific appeals? (for funds, recruits, etc.)

_____

6. Indicate your reasons for saying that the program could be called: (a) A dramatic re-enactment of some part of the organization's activity (i.e. with plot, actors) _____

_____

(b) Factual Description: _____

_____

(c) Other: _____

7. If the program contained more than one of the foregoing types of material, indicate the amount of time given to each: _____

_____

8. Is this one of a series of programs on this station? (It might be one of a series produced by the sponsor but not more than one might be used by this station) _____

_____

_____

Appendix D

Information Programs: Special Report Form D

_____ (station)
_____ (card #)

Please report under <u>each</u> of the following headings for this program:

1. Contents: Give title and describe the subject matter presented: _____

_____

_____

2. Who sponsors this broadcast? _____

3. What organization produced the program? (Give all information) _____

_____

4. Any reference made to an educational institution? _____

5. Is audience response or participation solicited? How?

_____

6. Evident purpose (If it is a "how-to-do-it" program, for whom is it intended? Men, Children, Women? Or is this not indicated by the content? Explain fully) _____

_____

_____

7. Give as much information as possible about the form. If it is a film, what is name of organization and person who "produced" it? Who directed it? If it is a live program, so indicate. Where did it originate? Give names of principal persons appearing in it. _____

_____

_____

_____

8. Is this one of a series of programs on this station? Why do you think so? _____

_____

9. What (scientific) principles are illustrated or discussed?

_____

_____

_____

Appendix D

Drama Programs: Special Report Form E

(station)

(card #)

Please report under each of the following headings for this program:

1. Contents. Give the title of the film or live drama as well as title of the program. Describe the plot and action. _____

_____

_____

_____

2. If they are given record the
   Author or authors of the material: _____
   Writer of the dramatic presentation: _____
   Director of the picture or play: _____
   Producer: _____
   Date of film: _____
3. State whether program is (A) Live _____ (B) Recorded____
4. State whether program material is
   (A) Reality material (People and things) _____ (B) Marionettes_____
   (C) Puppets _____ (D) Narrated entirely_____
   (E) Cartoons _____ (F) Other _____
5. Indicate your reasons for thinking the program is aimed at (A) Children; (B) Adults; (C) Both _____

_____

_____

6. Indicate whether the program is (A) A complete story _____

_____

(B) One segment in a continuing story _____

_____

Appendix D

Variety Contest and Popular Music Programs: Special Report Form F

_____ (station)

_____ (card #)

Please report under <u>each</u> of the following headings for this program.

1. Form of program:

(a) Describe the set. Is it a "stage," "living room," etc.? _____

_____

(b) Describe the part played by the "M.C."

_____

(c) Is there a studio audience? _____

2. These shows consist of various episodes. Please describe each episode and state the time (to the second) when it started and stopped. Give names of the performers in each episcde:

Title and/or Performer	Nature of the "act" (give title of songs or dances, etc., state whether act is a contest, a dance, etc.)	Time when "act" Began (Hr., Min. and Sec.)	Ended (Hr., Min. and Sec.)

3. If program uses contests,

(a) Indicate extent to which contests use

(1) Experts and invited guests: _____

(2) Studio audience: _____

(3) The home audience by telephone: _____

(b) How "amateur" was the talent? _____

4. State your reasons for thinking that this program is aimed at either

(a) General audience _____

(b) Children _____

(c) Housewives _____

Appendix D

Religious Programs: Special Report Form G

_____ (station) PAY SPECIAL ATTENTION TO:

_____ (card #) 1. Who sponsors the program?

Church (i.e.,St. Lukes)_____

Denomination (i.e.,Catholic,Bishopric)_____

Organization (i.e., Federal Council of Churches)_____

2. What is the nature of the identification of the organization and/or individuals on program? _____

_____

3. What requests for mail and/or contributions?

Mail alone? _____Contributions alone?_____Both?_____

4. Who do mail and/or contributions go to?

Particular church?_____

Particular organization?_____

Particular individual? _____

5. Are people on program identified with sponsoring church, etc., or are they from other churches, etc.? _____

_____

6. Does program deal with national or international affairs or neither? _____

_____

7. Does program have a "Religious" i.e., liturgical form, readings, responses by choir, etc.? _____

_____

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